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MUSIC MASTERS OLD AND NEW

A SERIES OF

EDUCATIONAL BIOGRAPHIES

OF THE

GREATEST MUSICIANS

BY

JAMES FRANCIS COOKE

Philadelphia
Theodore Presser Co.
1712 Chestnut Str.

Music Masters Old and New

A Series of Educational Biographies of
the Greatest Musicians

FROM

Bach and Handel to the Present Time

Prepared for individual reading and self-study as well as for use in clubs and history classes

BY

JAMES FRANCIS COOKE

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FOREWORD

THE interest in music study in America has been fostered by three things to which all music lovers of present and coming generations must owe a very great debt.

1. Pioneer music workers with original ideas, immense initiative and unending industry. This includes such men as Lowell Mason and his son William Mason, G. F. Root, William Sherwood, B. J. Lang, W. S. B. Mathews and many others.
2. A wealth of excellent musical books (not written beyond the comprehension of the average music lover) and a number of musical periodicals of exceptionally instructive importance.
3. Musical Clubs, formed of individual groups or associated with the remarkably active and productive National Federation of Musical Clubs.

These three factors have developed demands for musical information which seem more or less peculiar to America. It is therefore in recognition of an obvious need that the author has prepared this book for use by individuals, music schools and music clubs. Encouraged by the very large number of letters from students and teachers of the *Standard History of Music* who have wanted a work planned upon the lines of the present book, an effort has been made to make the work as interesting and "human" as a collection of life stories should properly be.

In innumerable instances throughout the work original sources of information have been consulted and passages translated from continental languages especially for these pages. There is much, therefore, that has not been hitherto published in any book in English.

The composers are arranged in alphabetical order for the convenience of the reader. Prof. Ritter's introductory chapters, however, give a remarkable chronological view of music history. Indeed, it is probably the best short "thumbnail" history of music ever presented. After the completion of the *Standard History of Music* the story of music should be reviewed through Prof. Ritter's historical introduction to this work. Then the chapters of this book should be taken up one by one. If studied as hereafter indicated the student will have a knowledge of the story of the art of music which would have been absolutely unobtainable even ten years ago. *Music Masters Old and New* is independent of the *Standard History of Music,* and may be read by itself. It is a work slightly in advance of the *Standard History.*

Famous American composers who have passed on have been treated in this work, but a book dealing with the whole vast musical situation in America would demand an entirely new and much larger volume.

The author strongly recommends in connection with the study of this work in musical clubs:

1. The study of the works of the composers mentioned through the analysis of their most important works. The most advanced musician of the club should be encouraged to supervise this important matter and the extent of the work would depend entirely upon the amount of time at the disposal of the club.
2. The performance of works of the composer by members of the club. This will give an intimate personal interest to the work of the club that nothing else can supply. The life of any musical club depends upon the opportunities offered to the members for personal activity and progress in the musical life. If the club does not provide these it has no real reason for existence. *Music Masters Old and New* affords the club leaders a means of planning programs for months ahead. Indeed, with bi-monthly meetings it would take even a very active club at least two years to do this work properly. The club leader should be provided with the catalogs of the best music publishers and work constructively with the club members in assigning works to be rendered at club meetings. Properly done, this will mean a whole revival of musical interest in the club.
3. The author can not lay sufficient stress upon the great value of the talking machine for use in connection with these lessons. There are countless musical masterpieces which can not be represented to the club group in any other way, unless there be a great orchestra, choral society or opera company at hand. It was the author's first thought to prepare a special list of records to accompany this book, but since the work is biographical and since the best record catalogs have the works of the masters listed very accessibly, the reader or the club leader is referred to such a list.

The use of the talking machine with this work will give a historical insight to the student that even the best college course in musical history could not give just a few years ago.

Above everything the writer has endeavored to throw up in bold relief the lives of the great masters as men, not as gods or as music-making machines. There are few more fascinating studies in the world than the romantic lives of the immortal music makers. Living in a world of fancy and poesy, often gloriously impractical, almost always rhapsodic and brilliant, every page has something of peculiar interest.

—JAMES FRANCIS COOKE.

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INTRODUCTION

The Ten Most Important Epochs in Musical History

By PROFESSOR HERMANN RITTER

(The author of ***Master Study in Music*** *is under a deep debt of gratitude to the late Prof. Hermann Ritter, formerly Professor of Musical History at the Royal Conservatory of Würzburg, and Docent of the University of Würzburg, for advice and instruction upon musical historical subjects. Prof. Ritter was long recognized as one of the reatest European authorities upon musical history. Among his strongest supporters and admirers were Franz Liszt and Richard Wagner. He was a pupil of Joachim and toured much with Anton Rubinstein, playing upon his own invention, the* ***viola alta.*** *Much of Prof. Ritter's life was spent in England, where he had many admirers. He was a kindly, scholarly gentleman of high character and brilliant attainments. The following serves as an excellent digest of the main factors in musical history, and may be referred to in connection with the detailed biographical studies of which the book is composed.)*

JUST as in nature forms can be changed, just as in human life habits and customs must vary; so Art, the spiritual image of life, is ever subject to constant change. And the function of history is to show us in what manner developments have perfected themselves, how they have reached their culmination, only to make way in turn for some new development. The history of music also teaches us the changes in the feelings and moods of men, as well as in the forms in which they have been expressed. When we consider the development of music among the nations who have deeply concerned themselves with it, we observe that the art has been inseparably connected with their whole intellectual outlook. Any work of art must always be judged according to the intellectual and social life of its period, as well as by the peculiarities of the people or individual who created it. Life and art are intimately related. Therefore the forms of expression vary according to the moving impulses and ideals of the period in which they are given utterance.

In this way, therefore, we find different principles ruling in the various phases of the development of music. Thus, for instance, the flowering of the highest ideal of church music is represented by the two great masters, Bach and Palestrina, in whose music the sublime is combined with the true. The ideal of the greatest truth and the highest beauty is found in the epoch of Haydn and Mozart. The ideal of characteristic expression combined with the highest truth is to be found in Beethoven's last period, in Berlioz, Liszt and Wagner. Wherever among the contemporaries of these great masters we find truth lacking, there we find the baroque, the insincere style arising.

We know that music became the language of the deepest emotions of life at a time when Christianity was the great temporal power of the world; and in the Christian church from the fourteenth to the sixteenth centuries developed each of the chief elements of music, as well as melodic and harmonic choral singing. Pope Gregory (about 600 A. D.) laid the foundations of a Diatonic System of Melody in his "Antiphonarium." The fundamental principles of harmony were systematized in the tenth century by Hucbald. Rhythm (mensural notes) came into its own through Franko of Cologne in the thirteenth century; and from the twelfth to the fourteenth centuries, among the learned musicians of France, the first beginnings of counterpoint were initiated—the counterpoint which from the fifteenth to the sixteenth centuries was to be further developed by the Netherlanders until finally, on Italian soil, in the music of the church, it blossomed to its finest flower in the music of Palestrina.

We must regard the diatonic style, as represented by the Gregorian chants and the works of Palestrina, as the principal characteristic of the music of the first fifteen centuries of the Christian era. On the other hand, the characteristics of the music of the middle ages (and of modern music also) are: 1. The use of the chromatic scale and enharmonic changes in addition to diatonic harmonies, and 2. Free counterpoint, as well as the highly differentiated use of the instruments of the orchestra, the technical possibilities of which had greatly expanded —as they continued to do even during the nineteenth century. The psychology of the modern orchestra is already totally different from that of a hundred years ago. I consider that the technic of listening

PALESTRINA.

is also quite different from what was formerly required, just as national and individual consciousness has altered and the expression of it was changed.

Whoever has traced carefully the development of music in connection with the various epochs of general history will have observed the following general law: Each separate period of art undergoes gradual changes. We see its exponents ripen and rise gradually to a certain height, remain at this height for a time, and then gradually decline. The decline occurs when there is no longer necessity for renewed production, and when the highest proficiency in skill has been reached; that is, when skillful use of form, as well as use of the external technical means, can be learned mechanically and used in imitation merely. Form and technical means are not interesting in themselves. Only the content (the reality, the idea they express) is interesting.

When original genius is lacking, original content is usually lacking also. Moreover, it is a law in the development of music that all significant phenomena must struggle for recognition. Such phenomena arise from a deep inner necessity for expression; when this necessity has passed, then the phenomena disappear also, and new phenomena, corresponding to the changed spirit of the times, take the place of the earlier ones. This seldom happens, as I have said, without a struggle. Inseparably connected with the entire intellectual outlook of a people, and with the life and attitude of the individual, is the process of development of its musical life. In fact, we may consider it with reference to its environment.

At first we perceive music in the heart of the church, for from the beginning of the Christian era till the sixteenth century music as an art was found exclusively in the churches and convents. Then it appeared in worldly life, leaping directly from the churches to the theater. From the theater, in which the opera, as well as virtuosity in singing and in performance upon single instruments developed, it withdrew to the drawing-room (*camera*) resulting in the origin of chamber music. From the salon to the concert hall was the next step. Influenced by the modern national consciousness, it proceeded to the greater public concert halls and public gardens. In the various classes of human society, therefore, music was at first the privilege of the heads and scholars of the Church (church music), then of the princes and nobles (opera and chamber music), until it finally became the common property of all the people (part songs, songs for single voice, instrumental music, opera, oratorio).

Moreover, the various means of expression employed by the tone-poets in the course of music's development are typical of the different epochs of style. In the period after the birth of Christ from Ambrosius and Gregory to Palestrina, church music was purely vocal in character. *Song* ruled and determined the style of all the music of this time. In the period marked by the works of Bach and Handel, the style created by the organ is recognizable throughout. The style of Gluck, Haydn, Mozart and the younger Beethoven is determined by the *string instruments.* The *string quartet* is the basis of the orchestra. The *instrumental melody* predominates even in the song of this period, especially in Italian opera. Piano and orchestra are still undeveloped. The piano is the instrument of the modern composers (Beethoven, Mendelssohn, Chopin, Brahms, Liszt). The combination of all the means of expression of orchestra and voices is characteristic of Berlioz, Liszt and Wagner, also of Richard Strauss. In song the declamatory style predominates (based on the syllabic proportions of the words). The orchestra is developed to its utmost limits, according to the peculiar character of each instrument.

Italy is to be considered the home of music, because in Italy the germs of all musical forms developed. Later she yielded the supremacy to Germany, who in turn shared the fruits of her labors with other lands,

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as, for example, the Slav, Magyar and Scandinavian, as well as England and America. In the music of Handel and Mozart we must recognize both Italian and German influence; in Meyerbeer, German, Italian and French. It is interesting to observe how the three elements of music, melody, rhythm and harmony appear as the influences of the music of Italy, France and Germany. In the music of Italy, melodic style predominates; in that of France, rhythmic style is strongest, and in that of Germany, harmonic, polyphonic and contrapuntal. No country except Italy has passed through so comprehensive a development of music as has Germany. The following plan will illustrate these facts:

1. German Religious Music-drama.
   The mystery plays of the Middle Ages.
   The Passion Music of Bach.
   Parsifal of Wagner.
2. German Instrumental Music.
   J. Sebastian Bach, Ph. E. Bach, J. Haydn, Mozart, Beethoven, Schubert, Mendelssohn, Brahms, Berlioz, Liszt, Wagner, R. Strauss, Bruckner, Mahler, (Suite, Sonata, Symphony, Symphonic Poem, Symphonic Ode.)
3. Oratorios.
   Handel, Haydn, Mendelssohn, M. Bruch.
4. Song.
   Bach, Mozart, Beethoven, Schubert, Mendelssohn, Schumann, Franz Liszt, Wagner, Cornelius, Rubinstein (whose songs follow a pure German style), Brahms, Strauss, Wolf.
5. German Opera and German National Music-drama.
   Gluck, Mozart, Beethoven, Spohr, Marschner, Wagner, R. Strauss, Schillings, Pfitzner, Humperdinck.

Two principles of musical style have worked out in the course of the eighteenth and nineteenth centuries; one based on treatment according to themes and conventional forms, the other on psychological treatment.

The music of the first style is expressed in conventional form and has no definite emotion (mood) as its content. The music of the second is derived from purely psychological principles; that is, this music is merely the expression of a mood, and the painting of a situation; its form is deduced from the principles of a poetical idea, and finds its justification and explanation by means of a program. All forms of music, excepting the oratorio, which has never passed beyond certain limits of convenience and tradition—symphonic style, opera, piano forms and song-forms, have suffered an extension, a broadening of form, because of this new principle. It sought at the end of the nineteenth century new outlets in realism and symbolism, which involved a decided development of technic in the orchestra, as our youngest poet, Richard Strauss, has shown. He introduced new surprises in his works, compelling the instruments of the orchestra to obtain remarkable effects. He marks, with his orchestra, the culmination (up to the present time) of the wave of highly developed orchestra-technic.

The first wave, as we know, was the transition from the old classic writers to the romantic school. Weber, closely followed by Mendelssohn, with reference to orchestra-technic, is an example. A special distinctive mark of modern music is the individual, the personal, the subjective quality, in contrast to the objective. A characteristic difference between the art-principle of the older classicists and that which developed in the romanticists, as well as with Berlioz, Liszt and Wagner, is the following: In considering the constructon of a work of art the classicists took care to produce a certain continuous flow of development in the thematic material according to the requirements of conventional forms, their contemporaries, more or less, following with a theory which they had studied out; in general, the artistic conception was objective (rather than other). With the later and latest composers the art principle lies in the inspiration, the intuition, and the artistic conception is more or less subjective, freeing the art of sounds from compulsory form. The ideals, the inner being of a time or an individual, finds expression in any art, especially in music, the sphere of feeling. History suffices to show us how man is subject to continual change, and we must suppose that the law of external change persists in music also. This the development of music shows us.

If, now, we glance at the development of music from the beginning of the Christian era, that is the process of growth of German, French and Italian music, we deduce the diagram given at the bottom of this page.

Let us now, from the history of the general course of music development, select the ten most significant events or happenings which have made their influence felt even up to the present time.

1. THE EARLIEST STAGE OF CHURCH MUSIC.

The first great event of the growth of music in the early years of Christianity was the work of *Ambrosius* (Bishop of Mailand, 333-397) and Gregory I (540-604). With the name *Ambrosius* we associate a series of *Hymns,* which are still sung to-day in the Catholic Church. He succeeded in preserving æsthetically the culture of the Catholic Church, in combining the antiphonal singing customary in the Eastern Churches, with the elements of old Greek music, since his series of scales can be traced back to the old Greek modes. Of his system of notation we know nothing.

Gregory I extended widely the cultivation of Church music (which consisted exclusively of song), giving an impetus to unity of development which has persisted up to the present time. His chief work was the *Antiphonarium,* the book which contained the antiphonal chants prescribed for use in the Church. The "Cantus Gregorianus," also called "Cantus Firmus," or fixed song, so called because it was to remain as guide and foundation in all church music, and is still in our own time the basis of the liturgy of the Catholic Church. The Gregorian Song was founded on eight series of tones (or scales), the so-called "Church Modes." It was always sung in unison. For notation, he used the "neumes," which did not fix the intervals definitely, but indicated the rising and falling of the melody. The "neumes" were merely an aid to memory (*rememorationis subsidium*).

2. THE EPOCH OF HUCBALD AND d'AREZZO.

The second great mark in the development of music was the work of *Hucbald* and *Guido d'Arezzo.* With *Hucbald* (born 840, in Belgium, died 932, in the Convent of St. Armand), we associate the first system of principles for *polyphonic singing;* with *d'Arezzo* (born about 1000, died 1037, as a Benedictine monk), the discovery of a system of notation which for the first time showed exactly the pitch of the notes. *Hucbald* laid down his rules for polyphonic song in his *"Organum;" Arezzo* showed his system in a work called *Micrologus de disciplina artis musical.*

THE MASTERS OF NETHERLAND.

3. Epoch of the Netherlanders.

While the principles of melody and harmony were developing in the head of the Christian Church for two thousand years after Christ, the twelfth, thirteenth and fourteenth centuries bring new principles for the construction of music with reference to melody, harmany, rhythm and counterpoint. The so-called Mensuralists, Marchettus von Padua, Franco of Cologne and Jean de Muris, not only advanced in harmony, but discovered a notation (mensural notes) by which it was possible to indicate in writing a particular duration of the note. Through the work of these men came about the general development of our modern idea of consonance and dissonance. During the fifteenth and sixteenth centuries, therefore, the composers of the Netherlands carried on the work of the preceding years, and influenced the development of music as far as our own day, because they furnished the materials, the stones for building up the art. The Netherlanders must be regarded as having established artistic counterpoint. From Northern France, England, Holland, Belgium and Germany, were the composers who shared in this important phase which lasted from the twelfth to the middle of the fifteenth centuries. Many forces work together. Many theoretical and practical writers put their hands to the work, and many experiments of all sorts had to be made in order to create a wholly artistic system of contrapuntal writing, which in many cases took oversubtle and exaggerated forms.

In the period of the Netherlanders were developed the canon, augmentation and diminution of the theme, imitation and inversion of the theme, besides the beginnings of the fugue. The names of Dufay, Ockenkeim, Josquin de Près, Gombert and Orlando di Lasso are the most important ones of the period. They prepared Italy for her musical independence. Their influence became especially strong in Rome and Venice (also in Naples), where the contrapuntal and polyphonic principles worked out in the field of a *capella song,* so that we hear of a Roman school of composition, a Venetian school and a Neapolitan school.

PALESTRINA'S ACCOMPLISHMENTS.

4. Palestrina and His School (Sixteenth and Seventeenth Centuries).

This period marks the culmination of *a capella* song in the Catholic Church. Palestrina, whose style was founded on the Gregorian chants, brought to glorious perfection that which the laborers of earlier times had been preparing. His church music is full of sacred dignity, and is free from all the scholastic limitation of the Middle Ages. Examples of his style are: The *Missa Papae Marcelli,* the *Missa Brevis* and the *Stabat Mater.* The work of Palestrina was one of the greatest events in the development of music, because he showed for the first time (as Mozart did later), that great effects can be made with simple means. Great composers of the Palestrina school were: Allegri, Vittoria, Marenzio, Nanini, Frescobalo Pitoni.

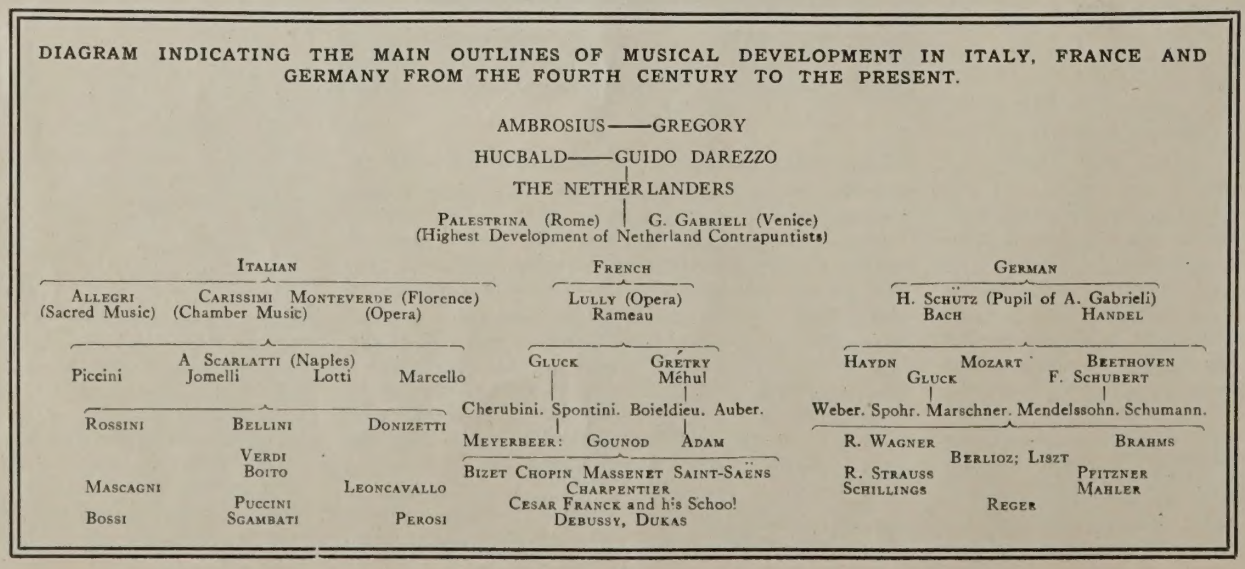
THE RISE OF THE OPERA.

5. (Drama per Musica) About 1600 in Florence and Naples.

The time of the Renaissance had come, the new birth of the life of the mind of the ancients, with its beautiful and natural manner of thought. The new morn of culture brought with it new ideals of life. That music did not lag far behind in this jubilant welcome of beauty and truth is easy to understand, for it is ever and always music that is the image, the reflection of the emotional life of every time. The town of Italy in which the influence of the renaissance was strongest was Florence; here, at the end of the sixteenth century, arose practically a new branch of music, a true child of the renaissance, the opera, the music-drama, the *"opera in Musica."* This new style of music grew not out of the polyphony of the Middle Ages, but from solo singing, from the individual musical speech, which from this time on began to overpower counterpoint in Italy. The modern subjective expression in music becomes stronger than the objective style of the Middle Ages. With the opera arises modern music. The following innovations date from this period:

1. Beside the distinctive scale of the Middle Ages, with its eight tones, stands the chromatic scale, with twelve tones. Zarlino, the Venitian (1517-1590), introduced even temperament, or tempered tuning, and declared the old Pytha-

DIAGRAM INDICATING THE MAIN OUTLINES OF MUSICAL DEVELOPMENT IN ITALY, FRANCE AND GERMANY FROM THE FOURTH CENTURY TO THE PRESENT.



gorean system of tones to be no longer possible. The works in which Zarlino sets forth his ideas are called *Institution Harmoniche* and *Demonstrazioni Harmoniche.*

2. Recitative (*Parlanto Representativo*).

3. The free manner of expression in instrumental music (organ, piano and violin), which threw off the restrictions of vocal music, whose echo it had been.

The first opera was *Daphne,* by Peri. It consisted of recitatives, accompanied by a clavicembalo or a lute.

Claudio Monteverde (born 1568, Cremona; died 1643, Venice), lifted the Italian opera above its feeble beginnings. His epoch-making operas were *Orianna* and *Orfeo.* His innovations were: 1. The break with the old scale systems. 2. Free introduction of the dissonance. 3. First use of the unprepared seventh chord. 4. Definite distinction between *piano* and *forte.* 5. Use of tremolo and pizzato in string instruments.

6. THE CLASSIC MASTERS OF GERMANY.

a. Bach, Handel, Gluck, the first trinity in German music development.

b. Haydn, Mozart, Beethoven, the second trinity. These men, who with their creations mark the richest period of German music, were for Germany the great power in the realm of tone, which was already known to Italy. We designate them as "classic" therefore, because their works must serve as models and patterns for all time. The most intimate union of form and content is a distinguishing mark of their compositions, which are most widely removed from the banal and the trivial. Crude effects are not to be found in them. Especially do we perceive the organic construction in our classic compositions. Art and nature, these two opposites, unite here in a manner altogether wonderful. These works present to us also the laws and normal forms which as guides we dare not neglect, and which warn us also against eccentricities; they are like the natural spring where we may drink and be restored, when we have wandered too far from Mother Nature. Their creation marks a civilizing power in human culture.

The significance of J. S. Bach in the development of music rests on

1. His activity in teaching, through which he became the founder of the modern *Haus-musik* and chamber music.

2. In new treatment of the Klavier Preludes, Symphonies, Inventions, Well-tempered Clavichord.

3. The independent and artistic treatment of the string instrument (Suites for violin and violoncello).

4. The working out and masterly command of polyphonic and contrapuntal style.

5. His unique position as the greatest of organ players and of composers for the organ.

6. The perfecting of Protestant Church music, which focussed in the congregational song—the chorale.

7. The development of instrumental music. Because of his suites for orchestra and for solo instruments, Bach is to be regarded as the father of instrumental music.

Bach is thus the fundamental type of a German composer; he is the creator of German music. His music is the source to which all composers of all times must go to learn what is needed for the creation of artworks.

Of Bach's sons, Philipp Emanuel, is the one who is to be considered in music-history, because of his influence in developing the Sonata.

The importance of Handel (born 1685, in Halle; died 1759, in London) in music development is chiefly in the field of oratorio. Handel is the founder of the epic style in music. He lived a long time in Italy, and united the beauty of the Italian *melos* with the German contrapuntal style. It is noteworthy that Handel did not limit the material of his oratorios to Biblical texts alone, but made use of mythical stories and historical events also. The subject which Handel loves to develop in most of his oratorios is that of an enslaved people freed by a hero who has grown up amongst them (*Samson, Belsazar, Esther, Joshua, Jephtha, Judas Maccabaeus,* etc.).

Although Handel, like Bach, was a child of Protestant Christianity, he did not confine himself solely to the evangelistic ideas, but extended his spiritual horizon in all directions. Bach, on the contrary, was deeply imbued with religious piety, and stood for the purely churchly, religious ideals, as they grew out of the spirit of the Reformation. Bach's works are closely connected with the Church; in Handel's works the religion of the Church (although he wrote *The Messiah*) does not have the chief place. It was new to music and due to Handel that great events, historical incidents and human ideals should be celebrated in the art of sound, and in the style of the oratorio (the musical epic).

Gluck was born in 1714, in Wiedenwang, in Bavaria, and died, 1787, in Vienna. His greatness and importance lay in the province of dramatic music. He was the first of all musicians to raise the opera to the light of drama, for he subordinated absolute music to dramatic necessity. Therefore he gave to recitative, that important factor of opera, attention hitherto unknown. Also, he required that the orchestra should be treated according to the demands of each situation and the ideas to be expressed. He was so significant, therefore, because he was nearer to nature than preceding composers in depicting character and situation on the stage. He may be called the Lessing of the music-drama.

Three tone-poets who gave a particularly strong impulse to the development of music by their labors are Haydn, Mozart and Beethoven. Together with Bach, Handel and Gluck, they are the supporting pillars of our musical structure. In their works are the roots of all other musical endeavors; from them branch out all secondary growths. As types they represent those tendencies in style which have been named for them.

Joseph Haydn (born 1732, in Rohrau, in Northern Austria, died 1809, in Vienna) was of special importance to chamber-music and instrumental music. Bach had made the form of the suite a complete whole; his son Philipp Emanuel had extended the form of the Sonata. It was Haydn who for all time established the art-form of the Sonata, its members and construction. In doing this he also gave some individuality to separate instruments. In his orchestra are to be found more color and life, because he brought out the characteristics of the various instruments, and wrote themes especially suited to them. Haydn, therefore, is to be regarded as the founder of modern instrumental music, as it was expressed in his symphonies for orchestra and in his string quartets. The particularities of Haydn's music are sunny, childlike cheerfulness, fresh and wholesome thought. It is a combination of the seriousness of North German schools and the South German gaiety; his ideals grew out of the folk-song and folk-dance. His greatness, however, consists in his manner of idealizing these dances and songs. For the old German dances and songs of the people idealizen in form, raised to the sphere of art, are what we hear in Haydn's compositions.

Mozart (born 1756, in Salzburg; died 1791, in Vienna) is not only the most genial of German composers, but also the most universal. For all that Bach, Handel, Gluck and Haydn contributed, each in his special style, Bach in the lyric, Handel in the epic, Gluck in the dramatic and Haydn as "father of the symphony and chamber-music"—all of these styles Mozart united in his works of art.

Mozart and Rafael have much in common. The trait of universality is particularly striking in them both. The union of Italian and German characteristics is in Mozart's works; the rare air of Italy breathes through them, commingling with the German atmosphere. Mozart, who was very sensitive in nature, was open in character and splendidly sincere; clever, without being scheming or sly, he was also sympathetic, cheerful and courageous. His style shows the highest truth combined with the greatest beauty. He is the composer of the most perfect form and the embodiment of the genius of the beautiful in music.

And now to Beethoven! There is hardly an educated person who in reading or hearing a work of Beethoven is not involuntarily reminded of the highest conception of music—reminded that it is the powerfully affecting language of the deepest human emotions. And, truly, the name of Beethoven has become the personification of the highest and noblest ideals of music.

With Beethoven, the history of his life and the development of his compositions go side by side, and are especially interesting to us. In him we come in contact with an exceptional character, who requires us to consider not only the purely human, but the deeply religious, the political and the moral aspects of existence. The two chief chapters in the life of this great musician and great man are:

From 1770 *to* 1800. This period covers the time of study and preparation, which was influenced by the manner of Haydn and Mozart.

From 1801 *to* 1827. In this period Beethoven's creations became wholly original. His greatness reaches its climax in his instrumental music. For Beethoven's music did not exist merely because of the sensuous beauty of its sound; it was, on the contrary, an ethical power. As proof of his attitude we have his own dictum: "Music is a higher revelation than all of wisdom and philosophy."

The epochs or periods into which Beethoven's compositions fall are:

1. The period in Bonn and Vienna, till 1800 or 1802 (the youthful Beethoven).

2. The period from 1800 (1802) to 1814 (the middle period).

3. The time from 1814 till his death (the later Beethoven).

Beethoven is already a child of the nineteenth century whose impassioned spirit makes itself felt in his creations. So his style is deeply emotional as compared with Haydn and Mozart. Beethoven demands of music that its style and idea shall correspond (expression shall be characterized). Quite in contrast to the music of Haydn and Mozart, the music of Beethoven expresses the personal, the individual feelings. It is the utterance of the feeling of personal freedom. As with Haydn and Mozart, so also with Beethoven, the idiom of the folk-song was the basis of his music. The art of these three heroes of music-history grew out of the deep longing to give expression to something which could not be said in words. Music was for them not the slave of the lower pleasures, but a freeing, liberating power, the comfort of mankind. And truly, in these days of the division of labor, the man who comes out from his one-sided business pursuits into the influence of music, feels himself once more a whole and complete man; through her the oppressed may throw off his burden, and herein consists her liberating power.

THE SONG AND FRANZ SCHUBERT.

7. *The Song and Its Classic Master, Franz Schubert.* The culminating period of the German folk-song, which flourished from the fourteenth century to the beginning of the eighteenth, was followed by the development of the art-song and the chorus (art-song of the people). The song developed especially in the German nation. It was a particular growth of German musical life, and is found in such comprehensive and manifold forms in no other nation.

After Bach, Gluck, Haydn, Mozart and Beethoven had made the first beginnings of the art-song, came Franz Schubert (1797-1828).

To this is really due his important position in music history. His songs can be counted by hundreds, and they group themselves in four divisions, which include every style of song.

Group 1. Those songs which are closely related to the folk-song in imitating its form and simple expression; the form is as in the folk-song in strophes or stanzas. Examples are *Sylvia, Hedge Roses* and the *Cradle Song.*

Group 2. Songs with extended forms, the so-called ternary song-form.

Group 3. Those songs which take their musical form from the form of the poem. These songs show a wealth of resources. The piano accompaniment is important in rhythm and harmony.

Interesting melodic forms and characteristic modulations distinguish these songs. Examples are: *"Ach! um deine feuchten Schwingen,"* several of the Miller's songs, songs from the "Winterreise," the songs from "Fraulein vom See," and the great "Waldesnacht."

Group 4. The ballades and kindred songs. In this group belong, for instance: *The Erl King, Die Burgschaft, Gretchen at the Spinning Wheel, The Wanderer, The Dwarf, Gruppe aus den Tartarus, The Young Nun* and *The Sea.*

Group 5. Those songs of Schubert's in which the so-called instrumental melody does not dominate, but rather musical speech—musical declamation, founded on the prosody of the words of the text. Examples are: *Orest auf Tauris, Der entsühute Orest, Freiwilliges Versinken, Der Doppelgänger* and *Grenzen der Menschheit.*

As has been said, in Schubert's songs are comprised all forms of the song (*Lied*), from the simplest, the folk-song, to the lyric recitative—musical speech.

THE MUSICAL ROMANTICISTS.

8. *The Musical Romanticists.* (Schubert, Spohr, Weber, Marschner, Mendelssohn-Bartholdy, Schumann and Brahms (nineteenth century).

The songs of Schubert have already been recognized as marking an important epoch in the history of music. But in this next division we must consider Schubert yet again, with reference to his works in general. With Franz Schubert begins the series of great composers of the nineteenth century, whom we designate as "Romanticists." In their compositions the peculiar tendencies to each, the individual, the personal, come more and more into the foreground, while the productions of

the classicists of the eighteenth century chiefly sink the personal into the general and conventional. The struggle against the conventional, the stamp of the personal quality, is the distinguishing mark of the musical compositions of the period which opens with the nineteenth century. We observe in the creations of the tone-poets, Schubert, Spohr, Weber, Marschner, Mendelssohn, Schumann and Brahms, an entirely new emotional content, which grows out of a new fundamental tendency of thought, and this had been termed "Romanticism."

Romanticism appears at the end of the eighteenth century, and in the course of the nineteenth as a tendency of human thought. In its influence there grew up a school of poets, of which the representative names are the two Schlegels, Ludwig Tieck, Wackenroder, Novalis, Schenkendorf, Matthison, Arhim von Arnim and Clemens Brentano. In painting, for example, Moritz von Schwind, is a true romanticist, and the friendship of Schubert for this artist is to be traced to the similarity of their ideals.

It was a peculiar characteristic of human thought that it should return to that period from which the romantic idea first sprang—the time of the crusades, of chivalry, through which a new world—a world of miracles—was opened to the western countries of the Orient. Here suddenly was an unlimited field offered to the range of the imagination. The abstract, the immaterial, the indeterminate, became the subjects to be represented in the arts of the romanticists. The Christian miracles had no small share in preparing the mind of the people to receive the ideas of the romanticists. The murmuring of the brook, the rustling of the forest, the rolling of the thunder, became "romantic" through the new conception of their origin. To music a wide field for new expression was thus opened. New forms, new ideas in color and dynamics came from the composers of this romantic period. Compare, for example, simply the dynamics and instrumentation (coloring) of a composition by Haydn, Mozart or Beethoven with those of a work by Weber or Mendelssohn.

That the spirit which ruled the romantic poets influenced also the composers of this period is shown by the composers from Schubert to Brahms. Even Liszt and Wagner must also be reckoned as belonging to this period, in that they derived much of their material from romantic sources. (Schubert, the opera *Alfonso and Estrella* and *Fierrabras;* Spohr, the operas *The Mountain Spirit, The Crusader, Zemire and Azor* and *Jessonda.* With Weber romanticism appears in his three chief works, *Freischütz, Euryanthe* and *Oberon.* In *Freischütz* we see romanticism in the guise of the people (folk-lore); in *Euryanthe* we see it in the guise of the poetry of the middle ages, which tells of chivalry and knight-errantry (tales of chivalry), and in *Oberon* as the pure play of the imagination set free from all restraints of earth. Marschner, the opera *The Vampire, Templar and Jewess, Hans Heiling* and others. Mendelssohn, the cantata *Walpurgisnacht,* music for the *Age of the Rose, Paradise and the Peri,* the opera *Genoveva.* Brahms, the cantatas *Rinaldo* and *Fingal.* Liszt, *Saint Elizabeth.* Wagner, *Tannhaeuser, Lohengrin, Tristan and Isolde* and *Parsifal.*)

PROGRAM MUSIC.

9. *The Development of Program Music as an End in Itself.* (Special types, Berlioz and Liszt.)

Hector Berlioz (born 1803, died 1869), like Liszt, is important in the history of music, because he broke the bonds of formal expression wherever the expression required such freedom. Berlioz, like Liszt, and Beethoven, in his latest period brought music to a height of expressiveness in depicting a situation which had never before been known. Words joined with music in the symphony, as in Beethoven's Ninth, and the "Symphonic Ode," arose. Berlioz is to be considered the founder of modern orchestral technic. To realize that with him a new principle of musical style has come into existence, one needs only to examine the *Symphony Fantastique,* the symphony with viola obbligato; *Harold in Italy, Romeo and Juliet, The Damnation of Faust* and to read the programs of the *Fantastique* and the *Harold* symphonies.

Franz Liszt (born 1811, died 1886), the friend and contemporary of Berlioz, built further on this new principle of musical style in his symphonic poems, as well as in his two great symphonies with chorus, the *Faust Symphony* and the *Dante Symphony.* If we inquire what is the difference between the symphony as it developed from Haydn to Beethoven, and the symphonic poem created by Liszt, the answer is: The symphony is a composition in several movements, based on general types of emotional life; the symphonic poem is composed in one continuous movement; it receives its form from a poetical idea which is set forth in a program. The symphonic poem, therefore, has not grown out of a pre-established form, but it is the direct product of poetic thought. The symphonic poems of Liszt, which have been a great inspiration to modern musical life and have found many imitators are: 1. *Ce qu'on entend sur la montagne* (Bergsymphonie); 2. *Tasso* (Lamento e trionfo); 3. *Les Preludes;* 4. *Orpheus;* 5. *Prometheus;* 6. *Mazeppa;* 7. *Festklänge;* 8. *Héröide Funèbre;* 9. *Hungaria;* 10. *Hamlet;* 11. *Hunnenschlacht;* 12. *Die Ideale.*

RICHARD WAGNER.

10. *The Creator of the National Music Drama, Richard Wagner* (1813-1883).

The culmination of the last great period of music history is marked by Richard Wagner and his influence on the development of music. Wagner is the creator of the drama as a product of the combined arts. His music dramas have only the externals—the materials, in common with the previous operas. The musical innovations which we find in them are—new harmonic devices, new effects of instrumentation, musical declamation, and the *Leit motif.* In general, the antique drama was Wagner's model of form, while as poet he drew his material from the German myths and the German legends of the middle ages. Musically, he was influenced by the compositions of loftiest inspiration, from Palestrina to Beethoven. The essentially human was the idea which Wagner sought in the material of his music dramas—the eternal struggle of light with darkness, the contest of freedom, of love and of faith, with the evil powers of the world. From *The Flying Dutchman* to *Parsifal* through all the operas runs as a leading idea the theme of redemption. Wagner devoted his art to the themes of the highest moral ideals of humanity and because it is a source of the highest edification it may be regarded as the sister of religion. Therefore Wagner's stage is no theater in the ordinary sense but a temple. From the union of poet, musician and thinker (philosopher) arose Wagner's art work for which he took possession of all man's powers. Song is the speech of his characters who are not individual limited separate beings in the historical sense but types of nature and of humanity as these were embodied in the German myth. It would carry us beyond the limits of this sketch to trace the ethical and ideal content of Wagner's music drama. According to him the realization of the incompleteness of life and of a loveless world led to a visitation which pointed the way to those high moral ideals which the master expresses in his music dramas. From the *Flying Dutchman* to *Parsifal* they depict all-pitying love in its unselfishness and deep sympathy. Love in all its forms is according to Wagner the one effectual power for the redemption of man and this view gives to his art a widely human significance. Wagner's compositions comprise: *Rienzi, The Flying Dutchman, Tannhäuser, Lohengrin, Tristan and Isolde, The Mastersingers of Nuremburg, The Ring of the Niebelungs* and *Parsifal.*

We have come to the end of our journey through the centuries. We have seen that music, especially the art of song arose from Italy. In Italy took place the evolution from the universal to the individual form of expression in song—music combined with words. Song was quite distinct from absolute music. The province of vocal music comprised the following forms: the melodrama, the song in its many modifications, the mass (for church use), the oratorio, the opera, and the music drama. Word and tone were each the complement of the other, and mutually assisted toward more definite expression—the word as the bearer of thought, and tone as the direct utterance of emotion. As the word gives to thought a certain definite expression, so tone supplies the general mood. And so vocal music has acquired an especial significance in opera and music drama, as well as in song and oratorio. We have learned that Florence and Naples were the two cities which gave rise to the opera, the drama with the addition of music. Polyphony, which in the church music of the Netherlands had become a ruling influence in Italy, met a counter influence in Florence—monody and recitative; in Naples, the aria—the melodic style, which gave an extraordinary impetus to individual, personal expression. It was a strong influence which the opera, originating in Italy, exerted on France, Germany and other countries of musical importance. The art of singing first began to flourish in the opera of Italy, fostered by the climatic influences in this land of beautiful voices. In Germany, less rich in natural voices, instrumental music developed to its highest technical perfection.

The Italians, as a rule, sacrificed truth of expression in the opera to sensuous beauty of tone and virtuosity. These tendencies were, as we saw, reformed by Gluck. From Gluck, through Mozart and Weber, down to Wagner, opera made such tremendous advance that in Wagner's time it had lost all its distinctively Italian characteristics. We have seen Germany receive her inheritance after the decline of music in Italy—an inheritance which she used in her own ways. At the very beginning of the great German movement stand the masters Bach, Handel and Gluck; Bach as master of the lyric form, Handel of the epic, Gluck of the dramatic. In their works are the germs of all the music of great significance which has been written since, whether absolute music or vocal, whether in Germany or in other countries. Their great successors, Haydn, Mozart and Beethoven, developed the fundamental characteristics of instrumental music, and Schubert, Mendelssohn and Schumann perfected the art-song, in which no people is so rich as the German nation. For besides the symphonies of Beethoven, the symphonic poems of Liszt and the music dramas of Wagner, it is the art-song which, through Schubert, marks an epoch in the development of music at the beginning of the nineteenth century. If, in Italian opera, music was degraded and made only the servant of language; in the modern song, she has become a true comrade. In the songs of the great modern masters we can perceive how great a capacity for expression Music has acquired in the course of nearly two thousand centuries of growth. How much has she been able to intensify, to make truly impressive, the language of poetry! It is probable that in Wagner's works the union of language and music has reached its highest possibility. No wonder, then, if this master is, of all composers of our time, the one most beloved of the people. But all of us, as we stand, rapt and wondering before this last giant of our art, desire to heed and to honor all the many other outpourings of art, especially all honest and sincere music. Let us not be narrow-minded; let us belong to no party, but to Art. So shall we share in the blessings of this great kingdom, which, like a vast garden, contains a wealth of flowers and fruit for him who comes in need!

—HERMANN RITTER.

CONCLUSION.

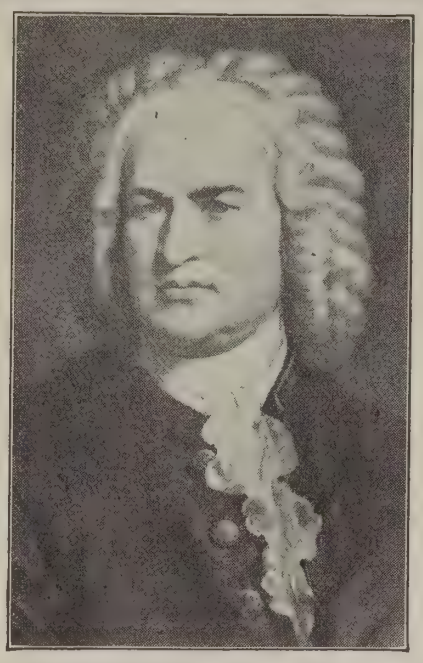
It was Prof. Ritter's intention in a later article to treat upon American music of which he was a great admirer and with which he was surprisingly familiar. His admiration did not end with an appreciation of a few of the best known works of MacDowell but comprehended the compositions of the leading figures in American musical history from William Billings to the present. Unfortunately, however, Prof. Ritter was seized with a mental malady which made further work impossible.

Our American musical beginnings, crude as they were, did not lack virility. The psalm-tunes which our Pilgrim Fathers brought to New England, together with their historic cargo of prejudices and conventions, religious and otherwise, form a very somber background for our musical beginnings. William Billings (1746-1800), who seems to have attracted more attention than any other of our American composers of the period, was a self-taught tanner who scrawled his first harmony exercises on hides. His "fugue tunes," which were not fugues in any sense of the word, were among the first American flights from the dreary monotony of the psalm-tunes. Many of them were quite florid for the times.

From Billings, one may jump to that great pioneer educator Lowell Mason, discussed in some detail in this work in the chapter devoted to his son and to Louis Moreau Gottschalk. Music in the fifties, the sixties and seventies showed indications of much initiative in America, particularly in the work of such men as William H. Fry, George F. Bristow, Dudley Buck, Wm. H. Sherwood, B. J. Long, John S. Dwight, John K. Payne, W. S. B. Mathews, Clarence Eddy, C. C. Converse, Root and others, but it was not until the coming of Edward MacDowell and other men who were enabled to combine lofty ideals with sufficient technic that America could be said to possess masterly musicians.

A work encompassing all that has been done by the musicians of the present and the past generation in America would require a separate volume. *Therefore* only American composers who have passed into merited immortality have been included in this volume. This is a matter of deep regret to the author as it would have been a privilege to have given adequate attention to such men as Nevin, Hadley, Chadwick, Parker, F. S. Converse, Huss, Cadman, Rogers, Herbert, Johns, Kroeger, de Koven, Smith, Sousa, Kelly, Loeffler, Goodrich and others.

Johann Sebastian Bach



1685—THE REAL BACH—1750

"Anyone could do as much as I have done if he worked as hard."

BACH'S PERIOD.

PLUNDER and bloodshed for a third of a century now passes down in history under the glorified title of the "Thirty Years' War." Perpetrated in the name of religion, but carried on with barbarities unlimited, this long succession of battles moved over Germany like some frightful cataclysm, leaving in its track poverty, misery and despair. The peaceful art suffered most and the conditions of the art workers were desperate. For years thereafter musicians fared miserably. One Heinrich Bach, for instance, was reduced to such extremes that he was obliged to petition for help, exclaiming, "I know not where to find bread for myself and my young family." Despite this and other cases of poverty and affliction the family of Bach survived to produce wonderful works of art.

A REMARKABLE FAMILY.

When a family is catalogued by number in dozens of musical reference works it may easily be seen that its accomplishments have been, to say the least, unusual. Thus the "clan" of Bach, as one writer has expressed it, produced nearly sixty musicians. Hans Bach of Wechmar stands at the head of the genealogical table. The first of renown was one Veit Bach, son of Hans named after the good St. Vitus, whose mercy was often invoked for the cure of diseases including the distressing affliction named after him. Veit Bach had settled in Presburg, Hungary, where he milled grain and baked bread for a living, now and then playing upon the cithara for the delight of his idealistic mind. The cithara was a kind of sixteenth century guitar or lute. (It is possible, however, that the instrument might have been a zither.) When religious persecution drove Veit from Hungary to the village of Wechmar in Thuringia his interest in music increased. In the catalogue of Bach's we find the great Johann Sebastian in the sixth generation from Hans Bach (about 1561) and the descendants of Johann Sebastian Bach reach down to 1845, when Bach's musical grandson Friedrich Ernst Wilhelm died in Berlin. Thus it may be seen that the musical endeavors of this family covered nearly three centuries. Some of these enthusiastic workers held distinguished positions, others were little above the rank of what in those days were known as "beer fiddlers."

It is interesting to note that when the musicians of upper and lower Saxony united in a union known as the *Instrumental Musikalische Collegiums in dem ober und niedersachsischen Kreise und anderer interessierter Oerter,* no record is found of any member of the Bach family. How much the status of musicians must have been lowered at that time can only be estimated by reading some of the reforms this XVII century musicians' union proposed. The following quotations are significant: "No man, whether he be master, assistant or apprentice, shall divert himself by singing or performing coarse obscenities or disgraceful or immodest songs or ballads inasmuch as they greatly provoke the wrath of almighty God and vex decent souls, particularly the innocence of youth." "Everyone shall have around him pious and faithful assistants so that nothing may be stolen from the invited guests." "No man shall dare perform on dishonorable instruments, such as bagpipes, sheep horns, hurdy-gurdies, and triangles which beggars often use at street doors, so that the noble art would be brought into contempt and disgrace by them." "Every man shall abstain from all blasphemous talk, profane cursing and swearing." "No man shall give attendance with jugglers, hangmen, bailiffs, gaolers, conjurers, rogues, or any other such low company." It is evident that the God-fearing Bachs did not consider it necessary for them to align themselves with men who felt obliged to put such restriction upon their behavior.

BACH'S BIRTH.

Devastating wars and widespread plagues prove a serious strain upon a race. The strong go down in battle and the weak perish in disease. It sometimes takes a generation of a family to regain its grasp upon the best in life after the death-dealing blows of battles and epidemics. The peaceful calling of the Bach family, the healthful surrounding of Wechmar, Arnstadt, Erfurt and Eisenach had much to do with the sturdy virility of the Bach family. Hans Bach son of Veit was known as Der Spielman (The Player) and was a kind of touring violin virtuoso of his day. His son Christoph was the court musician of Eisenach and wrote many effective organ pieces in the style of his time. His son Johann Ambrosius was a fine organist. His son was the foundation rock of modern musical art, Johann Sebastian Bach. Johann Sebastian Bach was born at Eisenach, March 21st, 1685. The house in which he was born is still standing under the shadow of one of the most romantic mediæval castles in Germany, Die Wartburg. Bach's mother was Elizabeth Lammerhirt, the daughter of a furrier. His father was the Court and Town musician of Eisenach.

BACH'S EARLY YEARS.

Bach's first instruction came from his father, who taught him to play the violin. Both of his parents died when the boy was only ten years old and the little orphan went to live with his elder brother, Johann Christoph, a pupil of Pachelbel and organist at Ohrdruf. This brother sought to repress the enthusiasm of the little Bach rather than encourage it. There is a well authenticated anecdote of Johann Sebastian purloining a manuscript volume of pieces of Pachelbel, Frohberger, Kerl, Buxtehude, etc., by twisting it out from behind the latticed doors of a locked cupboard—then taking the precious work to the garret and copying it by moonlight. Although he spent six months in this labor of love his brother took the copy away from him when he found what the little fellow had been doing.

Because he had a beautiful soprano voice he secured admission without tuition fees at the school of St. Michael in Lüneburg, where the organist Böhm helped in his education. During vacations the youth trudged on foot to Hamburg to hear the famous Dutch organist, Reinken.

Since Hamburg was about twenty-five miles away Bach's enthusiasm was truly monumental. Bach's greatest biographer, Philipp Spitta, allows the statement that Bach made frequent journeys on foot. He also quotes the interesting anecdote which relates how the boy upon a return journey found himself with only two coins and a huge appetite. He sat down outside of an inn and commenced to cry. The odor of the viands cooking in the kitchen floated out of the window to him. He sniffed them eagerly. A few moments later two herrings' heads fell on the ground beside him, evidently cast out by some one who wished to see if he were really hungry. The boy took them up to eat voraciously. In each head he found a golden ducat. He never discovered who his benefactor was.

BACH'S BIRTHPLACE.

At the neighboring "Hofkapelle" at Celle, Bach found another advantage. The players were practically all French, and Bach thus had an opportunity to become acquainted with another style of musical composition which in those days of restricted travel was naturally somewhat different. Bach's next move was to Weimar, where he became "Hofmusikus" in the band of Prince Johann Ernst. Thence he went to Arnstadt to become organist at the "new church."

In 1705 Bach received permission from the church authorities at Arnstadt to visit Lübeck for the purpose of hearing the great Danish organist, Buxtehude. A journey of fifty miles was made on foot. Bach was so fascinated that he over-stayed his leave three months and was very severely criticized when he returned.

In 1707 Bach became organist of the church of St. Blasius at Mühlhausen in Thuringia. In the same year he married his cousin Maria Barbara Bach, daughter of Johann Michael of Gehren.

BACH'S REGULAR ADVANCEMENT.

One year later Bach went to Weimar as court organist and Kammermusikus. This appointment is generally considered the end of his period of study since he commenced at once to produce works which were marked with mastery. A period of great creative activity commenced at once and we are not surprised that in a few years (1714) he became the "Hof-Concertmeister." Although, unlike Handel, Bach never ventured very far from home he did make short trips to Cassel, Leipsic, and Halle and Carlsbad. Upon one occasion in Dresden he was induced to challenge the French organist, Marchand, to a keyboard duel. Marchand accepted, but in the meantime took it upon himself to hear his opponent play. When the time for the duel came, Marchand, doubtless feeling that wisdom was the better part of valor, did not put in an appearance. Bach was easily declared the victor.

1717 Bach was called to Cöthen by Prince Leopold, and appointed capellmeister. His salary, considered a good one in those days, was $300 a year. Bach became a great friend of the Prince and was in his company much of the time. Twice they went together to Carlsbad. Upon the return in 1720 he was shocked to learn that his wife had died and had been buried for some time.

In the meantime Bach's great contemporary, Handel, was making immense successes in widely separated parts of Europe. Bach naturally wanted to meet him and it is said that the public was anxious to have them compete after the manner of the time, but although Bach made two attempts to meet Handel (1719 and 1729), it was impossible to arrange a meeting much to the regret of both great masters.

In 1720 Bach attempted to secure the position of organist at the "Jacobi Kirche" in Hamburg but owing to corruption in the church management the position went to an unknown applicant who actually paid 4000 marks for the position.

BACH AT LEIPSIC.

Finally Bach received the coveted appointment of cantor (precentor, conductor or trainer of a choir) at the famous Thomasschule in Leipsic. He took his new position in 1723. While the title was not so lofty as that he had held at Cöthen, the field was wider and gave room for far greater activity. He also had advantages in the way of furthering the education of his sons. The position was not won without competition as there were other applicants. It fell to Bach not only because of his musical ability but because of his wide general learning. He was required, for instance, to give five Latin lessons a week. Bach's inauguration in his new work was made a function. His residence was in the school building. His coming marked the beginning of new life in the famous old school.

THE THOMASSCHULE.

The Thomasschule or school of St. Thomas was founded by the Augustine monks in the thirteenth century. It became a town school in 1543. Singers for many of the Leipsic churches are selected from the school and once a week this body was assembled in one choir (Thomaner-Choir). The discipline at the school

was very strict. The boys were obliged to rise at five in the morning and retire at eight in the evening.

The manner in which Bach received his income at this time was very interesting. His salary was comparatively small, amounting to 100 thalers, but he received in addition free rental, and various perquisites such as 13 thalers and 3 grosschen for wood and lights, contributions from different foundations or endowment funds, an annual allowance of 16 bushels of corn (wheat?), 2 cords of firelogs, and last of all two measures of wine at Easter, Whitsuntide and Christmas, provided through the munificence of the church. In addition, the school fees amounted to something. Twice a week eight of the boys ran around town with collection boxes receiving small donations. In this way Bach's income averaged some 700 thalers.

BACH'S HAPPY HOME LIFE.

While in Leipsic, Bach had much time for composition. Ignorant laymen continually bothered him with stupid criticisms so that at one time he felt that he would be obliged to leave the city for which he was doing so much. Bach was obstinate, and it is known that he continually contended with one of the rectors. His family life, however, was ideal. After the death of his first wife he felt the need of some one to look after his growing family, and falling in love with Anna Magdelina Wilken, daughter of the Court Trumpeter of Weissenfels, married her on the third of December, 1721. She was very musical, a fine singer, and devoted to her famous husband. Naturally their home became the center of the musical activity of the city. Pupils came to him from great distances, and visiting musicians never failed to call upon him.

BACH'S VISIT TO FREDERICK THE GREAT.

Honors came fast to Bach in his later years. In 1736, the honorary appointment of Hof-Componist was given him by the Elector of Saxony. In 1747 Frederick the Great informed Bach's son Emanuel, then a cembalist (equivalent to conductor) of the court orchestra, that his imperial majesty would receive Bach at the Palace in Berlin. Bach accepted, and his visit to Berlin was made an event. He played upon all the pianos and organs at Potsdam much to the delight of the king. He also improvised a six part fugue upon themes selected by himself and after his departure wrote out one of his improvisations from memory and dedicated it to the king.

BACH'S BLINDNESS.

When Bach was 64, his eyes commenced to fail. Overuse since childhood had stolen his vision. An English occulist performed an operation upon him but brought no satisfactory results. It will be remembered that Handel was also afflicted by blindness. In 1750 Bach's eyesight came back to him for a very few hours after which he was seized with apoplexy and died after a sickness of ten days. On his deathbed he dictated a choral, *Ver deinen Thron tret ich hiermit.* His death was widely mourned. The happy family broke up shortly thereafter. His wife, despite the apparent success of her sons, was forced to accept alms and was buried in a pauper's grave.

BACH AS A PERFORMER.

Enough has been said in the foregoing to indicate that Bach had no equal as a performer during his lifetime. In a day when contests for supremacy were in order, rival organists let the great Bach severely alone. His organ performances were unusual in that they drew large crowds. The organist familiar with the Bach repertoire realizes how slight has been the real advance in organ music since the time of the great cantor. In fact, many go so far as to insist that there has been no advance at all.

BACH AS A CONDUCTOR.

In Bach's time playing and conducting were so closely associated that one cannot think of Bach as a conductor in the sense in which one would think of Berlioz or Wagner. It is known, however, that he was a very strict disciplinarian, discharging his performers and singers at once when there were signs of neglect or other just provocation.

BACH AS A TEACHER.

If Bach ever suffered from lack of pupils he had but to cast around in his own voluminous family for another. Without question Bach's most celebrated pupils were his own sons, notably Carl Philipp Emanuel Bach. Although little known today, such men as Agricola, Kirnberger, Goldberg, Krebs and Abt Vogler, all of whom considered themselves disciples of Bach, were famed in their time. Bach showed his greatness in his patience. He never considered himself above small things. At first it was his custom to give only exercises in touch, in fingering, and in making the movement of each finger wholly independent. He was fond of writing pieces embodying the technical difficulty upon which the pupil was working. He also sought to establish equality in the proficiency of the hand. Whatever the right hand did the left hand was obliged to do. He was fond of saying, "Anyone who works as hard as I do may do as well as I do." It is well known that he wrote a kind of instruction book or course for his son, Wilhelm Friedmann Bach, (Clavier Büchlein), which was never published for popular sale. One notable feature of this book is the attention given to ornaments and scale passages and also the fact that an opportunity was afforded for the son to compose and insert some pieces of his own as he went along. Bach's *Inventions* were written mainly with an educational object. Bach insisted upon his pupils being equally familiar with all of the keys, rather than with a few. His *Forty-eight Preludes and Fugues* were written to comprehend all the keys.

BACH'S PERSONALITY AND APPEARANCE.

Altogether, Bach was a very unusual man apart from his great musical talents. His disposition was kindly, yet he could stoutly defend himself in a dispute. He was very pious but could not be called narrow. He loved to travel but rarely ventured very far from his home. He was marvelously industrious. In his fiftieth year he wrote no less than twenty monumental cantatas. He was generous and hospitable, but at the same time economical. He possessed many instruments including five claviers, and enough in the way of violins, 'cellos and other string instruments to provide for concerted music in his home when the opportunity offered. Bach was a strong, earnest worker, dignified in his bearing and yet courtly in his carriage. His face indicates alertness, a sense of humor, natural vigor and confidence in his technical security.

BACH'S COMPOSITIONS.

A space equal to the entire length of this biography would scarcely be adequate to accommodate a complete catalogue of all of Bach's works. First in consequence, considered numerically, are the great number of Cantatas, of which there are five complete sets for every Sunday and feast day in the year. In addition there are other cantatas both sacred and secular and even comic. One had to do with the craze for coffee drinking, which overcame Leipsic in the time of Bach.

The five Passions, including the immortal *St. John* and *St. Matthew, The Christmas Oratorio,* the *Mass in B Minor,* two *Magnificats,* several fine eight-part motets and many other voice works give some idea of his great contribution to vocal musical art.

Of his remarkable works for the organ the most noted are his great fugues, for all time the models of this style of composition. Six Concertos and two overtures comprise his orchestral works. It seems well nigh useless to touch upon his compositions for the cembalo, spinet, clavichord, violin, 'cello, etc. The fugues, concertos, suites, toccatas, preludes, fantasias, partitas, sonatas are a treasure mine which in many cases is rarely visited because of the difficulty of the compositions and because the style in which they are written has in a measure lost favor with many musicians who clamor for nothing but Schumann, Chopin, Mendelssohn and Liszt.

BACH'S VERSATILITY.

Composer, conductor, teacher, organist, pianist, scholar, musical scientist, Bach was one of the most versatile of all musicians. When he felt the need for an instrument he set about and invented it. He was very much interested in the construction of the organ and in the mechanical processes through which music is printed. His work in establishing the equal tempered system of tuning keyed instruments was monumental.

Bach's first wife was the mother of seven of his children, three of whom, Wilhelm Friedmann, Karl Philipp Emanuel and Johann Gottfried Bernhard, became musicians. Bach's second wife was the mother of thirteen of his children, six of whom were sons. Of these Johann Christoph Friedrich and Johann Christian also became known in the musical world. Wilhelm Friedmann was described as the greatest organist in Germany after his father. For a time he lived in Halle and was known as the "Halle Bach." He was improvident and died a drunkard in Berlin. Karl Philipp Emanuel, known as the "Berlin" Bach, was conceded to be the greatest theorist of his time and was a composer of very great ability. His only teacher in music was his great father. Johann Gottfried Bernhard Bach was the organist at Muhlhausen for some time but did not equal his brothers in his musical ability. Johann Christoph Friedrich, known as the "Buckeburger" Bach, was Chamber musician to Count von Lippe of Buckeburg. Had it not have been for the great talents of Karl Emanuel he might have ranked as the greatest of Bach's sons. Johann Christian, known as the "Milanese" Bach, was for a long time organist of the Cathedral in Milan. Later he went to London, where he died. He was a prolific composer with tendencies leading him to follow the more or less frivolous Italian style. All of Bach's eight daughters died young except three. None showed pronounced musical talent. All of Bach's famous sons were given a broad general education, some spending years at the University of Leipsic.

A BACH PROGRAM.

	Grade.
1. *Fugue in C Minor* (Piano)	7
2. *My Heart Ever Faithful* (Medium Voice)	6
3. *Gavotte and Bourrée in G* (Piano)	5
4. *Loure in G* (Third Violoncello Suite)	5
5. *Little Prelude in C Minor* (Piano)	3
6. *Gavotte in G Minor*	3
7. *Solfeggietto,* by K. P. E. Bach	5
8. *Little Prelude in D*	4
9. *Sarabande in E Minor*	6
10. *Ave-Maria* written by Gounod as an obbligato over the first Prelude from the *Wohl-Temperirte Clavier.*	

Many excellent selections may be found in the *Bach Album, A Collection of Favorite Pieces for the Piano,* which will prove of great assistance in making a program.

MORNING PRAYERS IN THE BACH FAMILY.

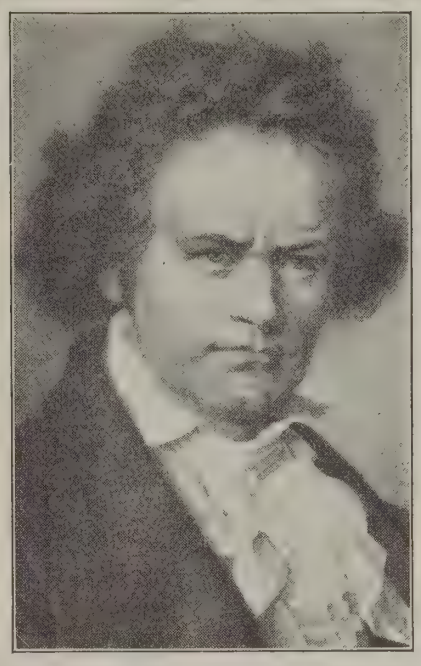
QUESTIONS ABOUT BACH.

1. State the condition of Germany which preceded Bach's birth.
2. Give a general idea of the remarkable achievements of the Bach family.
3. Who were Bach's teachers?
4. What appointments did Bach hold prior to going to Leipsic?
5. What was the Thomasschule?
6. Describe Bach's home life.
7. Tell of Bach's famous visit to Frederick the Great.
8. Give an account of Bach's ability as a composer—a teacher—a conductor.
9. Describe Bach's appearance.
10. Who were Bach's most famous sons?

BOOKS ABOUT BACH.

Naturally an enormous number of books have been written about Bach, but of these the best are unquestionably the monumental works of Philipp Spitta, in three volumes, and 1900 pages. Every detail of the life of Bach is carefully considered and all the available authentic statistics have been assembled in this work. Sir Hubert Parry's *Bach* is also very fine. Among the shorter books, *Bach,* by C. F. Abdy Williams, is one of the most interesting.

Ludwig van Beethoven



1770—The Real Beethoven—1827

"Plaudite amici, comoedia finita est"

BEETHOVEN'S PERIOD.

BEETHOVEN was born at the beginning of the most powerful social and intellectual wave in modern history. The sixteenth, seventeenth and eighteenth centuries had been marked by almost unceasing warfare of state against state. With the year 1770 we find a new kind of warfare coming into general prominence, that of the people against monarchy resulting in a marvelous revival of the spirit of liberty; mental, artistic and political. The seedlings of Rousseau, Franklin, Patrick Henry, Voltaire, Jefferson, Payne and other iconoclasts detested by the aristocrats of the times, were developing the massive oaks which provided the timber for at least two great republics, France and the United States. Beethoven teemed with this new spirit of liberty. Haydn and Mozart literally knelt before the royal throne, avoiding innovations which might prove revolutionary. With Beethoven, however, all was different and he may be regarded as the first composer of a new epoch.

BEETHOVEN'S ANCESTRY.

Beethoven's family, originally from a village near Louvain, Belgium, moved to Antwerp about 1650. The prefix "van" is not a sign of nobility. Beethoven's grandfather was a bass singer in the court band of the Elector of Cologne, at Bonn, Germany. His father was a tenor singer in the same body. Beethoven's mother, the daughter of the chief cook at the palace of Ehrenbreitstein, was sweet-tempered and benevolent. The father was drunken and abusive. In fact the boy was repeatedly obliged to recover his hopelessly intoxicated parent from the police authorities.

BEETHOVEN'S BIRTHPLACE.

Into such a home and with such parents came Ludwig van Beethoven, born in Bonn, Germany, December 16th (baptized 17th), 1770, just one year after the birth of the little Corsican infant that was to disturb the equilibrium of political Europe, as Beethoven upset the musical balance of the world. The father's income was limited to about 300 florins a year. Even at that time one hundred and fifty dollars was a small amount, and the poverty of the Beethovens can easily be imagined.

BEETHOVEN'S EARLY TRAINING.

The penury-stricken father realized the boy's great talent. Remembering the fortunate childhood of Mozart, he forced the little fellow to practice with so much cruelty, that we are not surprised that the child repeatedly rebelled. His father taught him both the violin and the clavier. His general education was greatly hampered and had it not been for the fortunate friendship of educated people later in life he might have suffered from this. At nine Beethoven studied music with a tenor singer named Pfeiffer. Later he received lessons from the organist of the court chapel, van der Eeden. In 1781 the English chargé d'affaires gave Beethoven 400 florins to pursue his work.

His next teacher was van der Eeden's successor, C. L. Neefe. Beethoven became so proficient that Neefe appointed him as his deputy organist and Beethoven, at the age of twelve, often substituted for his teacher. At this age he was able to play most of Bach's *Well-tempered Clavier*. Shortly thereafter we find the boy "cembalist im Orchester," directing the band at the court theater. In the same year Beethoven's first pieces (*Schilderung eines Mädchens* and *Three Sonatas for Piano Solo*) were published.

BEETHOVEN'S BIRTHPLACE

At the theater the operas of Gluck, Salieri and Paisiello were given, and the youth was greatly benefited by this experience, although the theatrical company was discontinued in 1784. Beethoven lost little, as he had given his services free. After playing for a short time at a church in Bonn, Beethoven was engaged by the Elector as an organist at a salary of 150 florins, and his father was retained at his old stipend of 300 florins a year. In 1785 Beethoven was enabled to study violin with Franz Ries.

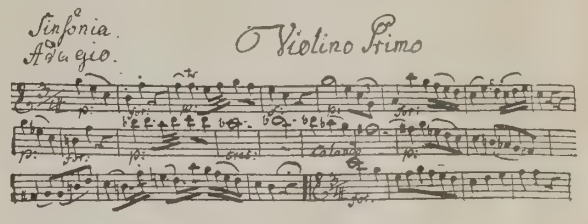
MAX KLINGER'S FAMOUS STATUE OF BEETHOVEN.

BEETHOVEN'S LATER EDUCATION.

In 1787 Beethoven journeyed down the wonderful Rhine to Vienna. There he had a few lessons from Mozart. At their first meeting Beethoven's playing made little impression upon the older master. The latter thought that Beethoven was merely playing an exhibition piece. The youth begged Mozart to give him a theme upon which to improvise. Mozart did so and then went to an adjoining room with some friends. In a few minutes he said, "Pay attention to him. Some day he will make a noise in the world."

Returning to Bonn, Beethoven made the acquaintance of Count Waldstein, who assisted the young composer greatly. Beethoven in return dedicated a Sonata, Opus 53, to him, and the Sonata is now generally known as the Waldstein Sonata. In 1788 the Elector broadened his musical scheme and increased the scope of the work at the court opera, with Reicha as director. Beethoven played second viola in the band of thirty-one pieces and retained his position as second organist.

Haydn, then at the height of his fame, passed through Bonn in 1792. He was honored by a dinner given by the Elector's band. Beethoven's cantata, composed for the occasion, won the admiration of Haydn and influenced the Elector to send the young man to Vienna to study with the great creator of the symphony. Beethoven remained with Haydn a little over a year, paying him at the rate of twenty cents an hour for his lessons. Dissatisfied with the lack of attention he was receiving from Haydn and realizing that he needed the painstaking care of a real teacher, rather than the fame of a great master, Beethoven sought other teachers among them Schenk (composition), Schuppanzigh (violin), but most renowned of all, Albrechtsberger, the renowned specialist in counterpoint who, after months of hard work, said this about Beethoven: "Have nothing to do with him. He has learnt nothing and will never do anything in decent style."



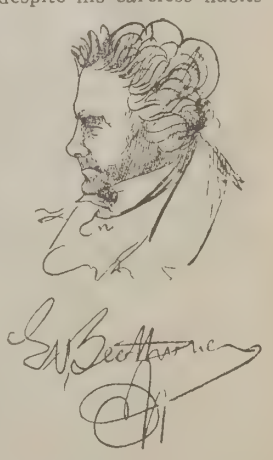
MANUSCRIPT OF BEETHOVEN.

BEETHOVEN'S LATER LIFE.

In Vienna Beethoven found innumerable friends, willing publishers and limitless opportunities for making his works public. He played in public as a pianist for the first time in 1795, performing his C major Concerto. His two greatest rivals were the now forgotten pianists, Steibelt and Wölffl. He won the homage of monarchs and despite his infinite boorishness and well-nigh unforgivable eccentricities became the foremost figure of his time in the Austrian capital.

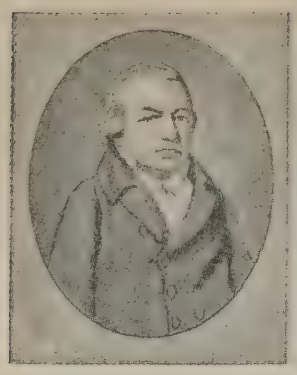
BEETHOVEN'S PERSONALITY AND APPEARANCE.

Beethoven was short and thickset, with very broad shoulders. His hair in youth was very black. His eyes "like jet" were exceptionally brilliant and penetrating. His teeth were regular and despite his careless habits were kept clean. His head was large and his forehead made impressive by his heavy hair and thick eyebrows. From early youth his face was pock-marked, but his complexion was ruddy. Perhaps the most just appreciation of his appearance comes from his admirer, the Countess Gallenburg: "He was meanly dressed, very ugly to look upon, but full of nobility and fine feeling and highly cultivated."



LYSER'S PEN DRAWING OF BEETHOVEN, WITH THF MASTER'S AUTOGRAPH SIGNATURE.

Despite his irregular habits Beethoven was a most painstaking worker, saving his themes with the penurious care of a miser and developing them with the most minute attention to details. Brusque to rudeness, thought-



BEETHOVEN'S FATHER.

BEETHOVEN'S MOTHER.

less of others, irascible and selfish at times, he was nevertheless charitable and willing to provide for his less fortunate relatives. He loved a practical joke and was guilty of many. He was so independent in his manners that the nobles who patronized him regarded him as a freak and refused to be insulted. Truthful, yet ironical, he presented so many strange contrasts that he was always in the public eye. His greatest love was for nature and his daily walks in the woods and fields inspired many of his works.

BEETHOVEN'S DEAFNESS.

Picture the greatest musician of his time at the zenith of his career, afflicted with the direst calamity that could affect a tone-poet and we see the tragic spectacle of Beethoven awaiting the deafness that he knew would seal the music of the world forever from him. Despite the fact that he had a piano made with additional strings to reinforce the tone he could hear so little that it was painful to watch the great Titan of music play. In a letter to his brother (1802), which he requested to be opened after his death, the master told of his woes. This letter came to be known as Beethoven's will. One strikingly pathetic passage is, "Joyfully I hasten to meet death. Should he come before I have the opportunity of developing the whole of my artistic capacity he will come too soon in spite of my hard fate."

HOW BEETHOVEN DIED.

"Plaudite amici, comoedia finita est," said Beethoven over and over again during the last few days. What clearer indication can we have of his intensely dramatic nature, "Applaud, my friends, the comedy is ended." Suffering greatest agony from dropsy, planning works he knew that he would never finish, fighting Fate with a broken sword, Beethoven passed away during a terrific storm of snow, hail and lightning, March 26, 1827. Out of the clouds came a thunderclap which terrified all those at his bedside. The unconscious man awoke, shook his clenched fist at the elements and then sank into his immortal sleep. What a divine climax for such a life. Schubert had called during the last days, but Beethoven was too far gone to do much more than recognize him.

The Requiems of Mozart and Cherubini were chanted for the repose of his soul. The actor Anschütz, who was to read the funeral oration written by the playwright Grillparzer, was halted at the cemetery gates, since no actor could at that time step upon consecrated ground. It is estimated that at least twenty thousand people attended the funeral of Beethoven.

BEETHOVEN'S GRAVE IN VIENNA.

BEETHOVEN AS A PERFORMER.

Carl Czerny, one of Beethoven's pupils, declared that "his playing of the slow movements is full of the greatest expression," while the pianist Tomascheck said, "His grand style of playing, especially his bold improvization had an extraordinary effect upon me; I felt so shaken that for several days I could not bring myself to touch the piano." Sir George Grove, who received his information from those who had heard Beethoven, also speaks of "the loftiness and elevation of his style and his great power of expression in slow movements, which, when exercised upon his own music, fixed his hearers and made them insensible to any fault of polish and mere mechanism." Little wonder that Beethoven was called the "giant of players" by his contemporaries, and the "god among players" by his biographers. He approached the piano in a spirit of play, often striking it with the palm of his hand and rubbing his fingers over the keys as a master would caress an animal. Applause was met with a grimace or even rude remarks.

BEETHOVEN AS A CONDUCTOR.

Beethoven, we are told by thoughtful critics, was too impulsive to make a good conductor even of his own works. As he grew deaf it became exceedingly difficult for the players to follow him. He endeavored to suggest his wishes by the contortions of his body. In diminuendo passages he would shrink until his body almost disappeared behind the conductor's stand. In a loud passage he once became so demonstrative that he knocked the lamps off the music rack.

BEETHOVEN AS A TEACHER.

Whatever may be said of Beethoven's irregularities as a teacher, the fact that he was the teacher of Carl Czerny and Ferdinand Ries, and that they were exceedingly enthusiastic about him, remains as permanent evidence of his ability, "when he wanted to teach." By others we are told that he had an aversion to the enforced performance of regular duties, especially in giving lessons. He feared no one, and even rapped the knuckles of the Archduke Rudolph, when the latter fingered badly.

BEETHOVEN'S FRIENDS.

The friends of the great musical creator were strangely chosen—one moment plebeian, another aristocratic. In Bonn, members of the Breuning family assisted him in his early

BEETHOVEN PLAYING FOR HIS FRIENDS.

struggles, and gave him that indispensable environment of culture which his own home denied to him. Eleanor von Breuning not only knit comforters and made waistcoats for him but inspired him to nobler ideals of life. Beethoven admired many women from Babette Koch, the daughter of an inn keeper, to queens and empresses. In turn he was admired by them, but no scandal of any kind attached itself to his name. His letters, written in such an execrable hand that they were often refused at the post office, burned with effusive messages of emotion. Yet, Beethoven never married. Three wonderful love letters found in Beethoven's desk after his death reveal that he was engaged at one time to the Countess Theresa von Brunswick, whom he called his "eternal beloved" ("unsterbliche Geliebte").

Owing to the patronage of several noblemen, Beethoven was relieved of much of the financial anxiety which hampered many of the composers of the past. Among the most notable of these were the princes Rudolph, Lobkowitz, Kinsky, Galitzin, Lichnowsky, Rasoumowsky and others. Lobkowitz, Rudolph and Kinsky provided an annuity amounting to four thousand florins, which, though affected by the fluctuating currency of the times, was a great help to Beethoven.

Among many who might be classed as friends of Beethoven were Sir Julius Benedict, Maxmiliana Brentano, George Bridgetower (a negro violin virtuoso who played the Kreutzer Sonata with Beethoven and later secured the degree of Mus. Bac. at Cambridge), Count von Brown, Count von Brunswick, Czerny, Grillparzer, Gyrowetz, Hummel, Hüttenbrunner, Kreutzer, Kuhlau, Maelzel, Moscheles, Schubert, Rode and many others whose names may be found in the dedications of his pieces. Anton Schindler deserves special mention, since he became a veritable slave to Beethoven, taking his abuse with patience and forgiveness.

BEETHOVEN'S COMPOSITIONS.

The writer, von Lenz, divided Beethoven's life into three creative periods, and this classification has been widely accepted. These divisions are chronologically, 1700 to 1800, 1800 to 1815 and 1815 to 1827. Many of Beethoven's most famous works are classed in the second period although his life was being continually embittered by his great affliction. The best-known catalogue of the master's works contains 256 list numbers and about thirty unclassified compositions. Several of these works are composed of many separate numbers as in the case of the Twenty-five Irish Songs, No. 223. It will thus be seen that his separate compositions actually number more than twice the figure represented by their opus numbers.

Beethoven's one opera *Fidelio* was first produced in 1805, and is still played in some of our great opera houses. Two masses (C and D) his *Mount of Olives* and the cantata *The Glorious Moment* are his principal contributions to choral music, although the Symphony Number Nine contains a choral setting of Schiller's *An die Freude.*

Of the nine incomparable Beethoven symphonies the most popular are: Number Three, *The Eroica* in E flat. Originally dedicated to Napoleon. When in 1805 Napoleon abandoned his republican doctrines and became Emperor of France Beethoven destroyed the dedication; Number Five in C Minor; Number Six, *The Pastoral* in F; and Number Nine, *The Choral* in D minor. *The Battle of Vittoria* written for Maelzel, the inventor of the Metronome, might also be called a symphony despite the mercenary motives said to have inspired this piece. Of the nine overtures the *Leonora* 1, 2 and 3 and the *Fidelio,* are the most frequently heard. The music to *Egmont* and *Prometheus* is dramatic and powerful. The violin concerto, Opus 61, is one of the greatest compositions in the literature of the instrument. The most famous of the five piano concertos is the fifth in E flat, *The Emperor.* There are ten sonatas for violin and pianoforte (*The Kreutzer* is Opus 47 in A), five sonatas for 'cello and pianoforte and thirty-eight sonatas for pianoforte solo. In addition to these he wrote 21 sets of variations for pianoforte and numerous smaller pieces. His chamber music includes 16 string quartets, five string trios, eight pianoforte trios, two quintets for strings, two octets and one sextet for wind, one septet and one sextet for strings and wind. No list less than an actual catalogue can define his complete works. The Grove Dictionary devotes eight pages of fine type to this list.

THERESA VON BRUNSWICK.

FAMOUS BEETHOVEN SAYINGS.

"Art, who can say that he fathoms it? Who is there capable of discussing the nature of this great goddess?"

"It is art and science alone that reveal to us and give us the hope of a loftier life."

"Art is a bond that unites all the world; how much closer is this bond between true artists?"

"Liberty and progress are great conditions in the empire of music as in the universe."

A BEETHOVEN PROGRAM.

(Suitable for the Average Club Meeting.)

Grading 1 to 10.

1. PIANO DUET. *Allegretto from Seventh Symphony,* Grade 4
2. VOCAL..... *Know'st Thou the Land,* Grade 3
3. PIANO SOLO *Sonata, Opus 10, No. 2, First Movement...* Grade 5
4. VIOLIN SOLO. *Adagio Cantabile, from Sonata, Opus 30, No. 2,* Grade 5
5. PIANO SOLO. *Sonata, Opus 27, No. 2 (Moonlight), First and Second Movements,* Grade 6
6. MIXED VOICES. *Come, Ye Disconsolate. Arranged by W. Dressler,* Grade 3

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1. PIANO DUET. *Menuetto from Septet, Opus 20,* Grade 3
2. VOCAL SOLO. *Faithful Johnnie, Violin and 'Cello Obbligato,* Grade 3
3. PIANO SOLO. *Funeral March from Sonata, Opus 26,* Grade 6
4. VIOLIN SOLO. *Adelaide (vocal part played as violin solo to regular accompaniment, unless some one capable of singing this song may be secured)* Grade 5
5. PIANO SOLO. *Andante Célèbre from Sonata, Opus 14, No. 2,* Grade 5
6. PIANO DUET. *Turkish March from Ruins of Athens,* Grade 3

The experienced teacher may easily arrange a program of Beethoven's more advanced works if the material is at hand to give them the proper interpretation.

BOOKS UPON BEETHOVEN.

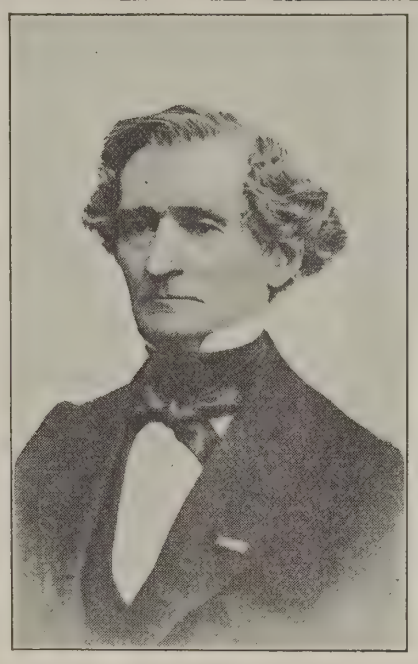
Beethoven, by Crowest; *Beethoven,* by Fischer; *Beethoven,* by H. A. Rudall. *Beethoven, a Biographical Romance,* by Rau. *Beethoven and His Nine Symphonies,* by Sir George Grove; *Beethoven, Depicted by his Contemporaries,* by Ludwig Nohl. *Life of Beethoven,* by A. Schindler. The most famous book of all is *"Beethoven's Leben"* in three volumes (German), by the American, Alexander W. Thayer.

BEETHOVEN'S PIANO

QUESTIONS.

1. How did the social attitude of Beethoven differ from that of Haydn and Mozart.
2. What was the nature of the home surroundings in Beethoven's childhood?
3. Who were Beethoven's first teachers?
4. What great masters became Beetnoven's teachers in later life?
5. What were the main characteristics of Beethoven's piano playing?
6. Was Beethoven an able conductor?
7. Had Beethoven any pupils who became famous?
8. Describe Beethoven's appearance.
9. Tell something of Beethoven's great affliction.
10. Name five of the most important Beethoven compositions.

Hector Berlioz



1803—The Real Berlioz—1869

"Paris, Paris, Let Paris Hear of My Triumphs."

THE PERIOD OF BERLIOZ.

Berlioz came into the world just as the French democracy, that allowed Robespierre to barter his insatiable ambition for his life, was merging into the Empire which was to offer Napoleon a similar tragic opportunity. In 1804 "the little corporal" importunately snatched the crown from the hands of Pope Pius VII and placing it upon his own head with his own hands declared himself Emperor of France. During the childhood and youth of Berlioz he saw upon all sides the significant "N" of Bonaparte. France was ascending to new power and new glory. Berlioz was all patriot. He loved his France and particularly his Paris. Mercurial at all times, his disposition and life experiences were not unlike the fortunes of his native land. During his entire life the French people seemed to be struggling for republican freedom —a freedom, which did not arrive in anything like a permanent form until the year after the death of Berlioz.

BERLIOZ'S ANCESTRY AND YOUTH.

Hector Berlioz (pronounced Bair-lee-ohs) was born at La Côte St. Andrè, near Grenoble, on Dec. 11th, 1803. His father was a country physician who was determined to have his son become a great surgeon. In the home every possible attempt was made to suppress the boy's very manifest love for music. Berlioz had the greatest imaginable disgust for the horrors of the dissecting room, and whenever his father urged him to become a medical student he rebelled. Consequently when he went to Paris in 1822, for the purpose of entering the medical school, he found the Conservatoire far more inviting and spent most of his time in the pursuit of musical education. This resulted in a long domestic war between the parents and the talented son.

BERLIOZ'S PRIVATIONS.

Regarding his attendance at the Conservatoire as open disobedience, his remittances from home were discontinued and Berlioz suffered the direst poverty in his efforts to secure a musical education. In his autobiography he tells how he was obliged to take a chorus position in a minor theatre to get the bare necessities of life. There is an element of the tragedy in the case of this young man with great musical talents and ambitions, denied all through his youth the technical training which might have affected his entire career as a composer.

In his earlier years Berlioz had learned to sing at sight, play the guitar and flute fairly well, but he never mastered the pianoforte or the violin instruments which have proved so indispensable to other composers. Singularly enough, with this meagre executive ability he became the greatest authority upon instrumentation of his time. His discoveries in the realm of orchestration were so striking that he revolutionized many phases of the art.

Shut off from assistance at home, Berlioz was more determined than ever to become a great master. Accordingly he secured the interest of Jean Francois Lesueur, who became his teacher of composition. Lesueur, now forgotten, was one of the foremost musicians of Paris in the early years of the last century. As Master of the Chapel at Notre Dame and later for Napoleon he gained wide influence. He took a great interest in Berlioz and in a very few months we find our young musician writing a Mass for one of the Parisian churches.

AT THE CONSERVATOIRE.

Berlioz had some difficulty in securing admission to the French Conservatoire. As in the case of many another genius trying to secure a position in an institution conducted along conventional lines his talent was altogether ignored in face of his technical short-comings. Cherubini was then the director. Although Beethoven looked upon Cherubini as one of the foremost musicians of the time and Berlioz made a veritable god of Beethoven, there was little friendship between the director and the student. During the seven years, which Berlioz spent at the Conservatoire, he was in a constant state of turmoil. The student was a romanticist to the core while his teachers took a pride in being as academic as possible. They took it upon themselves to build a barrier of rules around each student and called that barrier education. Berlioz was regarded as a kind of musical anarchist to be repressed rather than encouraged.

THE PRIX DE ROME.

Finally, after many failures, due partly to his own technical deficiencies and again to the political maneuverings of his enemies in the Conservatoire, Berlioz succeeded in winning the much coveted *Prix de Rome* with a cantata *La Mort de Sardanapale.* This entitled him to two years in Rome and one year in travel in other continental countries. Berlioz was no sooner away from his Paris than he longed to return, and with the consent of the ministry back he journeyed in 1832. He had already written two of his well known works, *King Lear* and *Symphonic Fantastique.*

THE BIRTHPLACE OF BERLIOZ.

A ROMANTIC MARRIAGE.

In his entertaining autobiography there is no part as interesting as that in which he describes his courtship and marriage with the Irish actress, Henrietta Smithson (1833). She was the rage of Paris in her day and Berlioz, who had developed a great fondness for everything Shakespearean, saw in Henrietta Smithson the actualization of one of his ideals. Berlioz, however, was in love with Juliet and Rosalind rather than with the one who portrayed them. Later in life his actress wife fell so far below his ideals that a separation became inevitable.

Berlioz's marriage was undertaken at a time when he had little prospect of future income. In fact after the birth of his son he was obliged to devote so much time to writing newspaper criticisms that only a little time could be devoted to the actual work of composition. He had been turned down at the Conservatoire where he had applied for a position as teacher of harmony. Cherubini would have none of such a revolutionist. Had it not been for his ability as a *feuilletonist* he and his family might have starved.

HIS REMARKABLE PRODUCTIVITY.

Berlioz was a very rapid writer. Many of his critics contend that if he had written a little slower and taken more pains with his work he might have produced compositions of higher consequence, but Berlioz was a rhapsodist and wrote as he improvised. In fact in order to get his ideas down quick enough he was obliged to invent a kind of short hand notation. During the years immediately following his marriage he wrote the three symphonies. *Symphonie Funèbre et Triomphale, Harold in Italy* and *Romeo and Juliette,* a cantata on the death of Napoleon; the opera, *Benvenuto Cellini,* the *Requiem,* and other works of smaller dimensions. Gradually his works became more and more popular and some financial return was received. This, however, came in the form of awards and gratuities rather than earnings. The French Government, for instance, paid him 4,000 francs for his *Requiem* and the violinist, Paganini, presented him with 20,000 francs for his *Harold en Italie.* Through this and other sources of income he was enabled to make a long-coveted trip through Germany. Liszt and Schumann had championed his cause so well that he was enthusiastically received everywhere. In fact his tour has been compared to a triumphal march and was quite different from the critical drubbing which the German composer, Richard Wagner, was then receiving in Paris. During the next few years he made tours in Austria and Russia, returning to Paris to produce his *La Damnation de Faust.* This work did not win anything more than very slight approval at the outstart. During the entire time Berlioz was abroad he strove to win popular favor in Paris by sending back bulletins of his great successes in foreign countries, but Paris was apathetic, and the more Berlioz knocked at her doors the sounder was her sleep. His next foreign ventures took him to England, whither he went four times between the years 1848 and 1855, meeting with success as a conductor.

SLIGHT RECOGNITION AT LAST.

In 1856 France began to show her appreciation of Berlioz by making him an Academician and later the Librarian of the Conservatoire. In 1854 Berlioz's first wife died, and after a very short time we find him mar-

ried again to a singer with very slender gifts, Mlle. Martin Recio. Despite the fact that she insisted upon taking the leading rôle in the performances of her husband's works—often with disastrous results—he was greatly devoted to her.

Berlioz was profoundly affected by her death in 1862. He became still more disconsolate when the work upon which he spent the best labors of his life, *Les Troyens*, a grand opera in two parts (I. *La Prise de Troie.* II. *Les Troyens à Carthage*) failed after a very few performances (Paris, 1863). Not even the success of his little opera, *Béatrice et Bénédict*, performed with much favor at Baden in Germany, could revive his inspiration. *Les Troyens* was his last work of consequence, and its failure worried the composer so that a rapid decline of his health followed.

THE DEATH OF BERLIOZ.

It has been said that it is a failing with the French to show their appreciation after death, but that after all is a common failing of all peoples. Berlioz died in Paris on March 3rd, 1869, and received a most pompous funeral. Ten years later all Paris turned out to an immense concert of his works given in the Hippodrome in commemoration of his death. Busts, statues, and all of the other pitiful means of petrifying his memory may be found around the great city that so long permitted him to starve in neglect.

BERLIOZ AS A CONDUCTOR.

Much more might be said of Berlioz as a conductor than of Berlioz as a composer. He gloried in huge orchestras and once had one so large that it was necessary for him to have electrically operated metronomes stationed in different parts of the orchestra so that by controlling the beat from the conductor's desk he might be sure of maintaining the tempo. In prescribing the instruments for his ideal festival orchestra he calls for the following: 120 violins, 40 violas, 45 'cellos, 18 three-stringed basses, 15 four-stringed basses, 4 octo-basses, 6 large flutes, 4 third flutes, 2 piccolos, 2 piccolos in D flat, 6 oboes, 6 corni inglesi, 5 saxophones, 4 tenoroons, 12 bassoons, 4 clarinets in E flat, 8 ordinary clarinets, 3 bass clarinets, 16 horns, 8 trumpets, 6 cornets á piston, 12 trombones, 3 ophicleides, 2 bass tubas, 30 harps, 30 pianofortes, 1 organ, 8 pairs of kettle drums, 6 drums, 3 long drums, four pairs of cymbals, 6 triangles, 6 sets of bells, 12 pairs of antique cymbals, 2 very low great bells, 2 gongs, 4 Turkish crescents—460 pieces in all. Surely the modern claims of Richard Strauss are modest in the extreme.

BERLIOZ AS A COMPOSER.

The work of Berlioz has been variously estimated by different critics. His greatest service to music was unquestionably his work in orchestration, where he was at once bold, artistic and ingenious. Those who place a low valuation upon his gifts as a composer do not hesitate to say that he provided the basis for much of our latter day orchestral treatment. His sense of color was extraordinary and in a way glossed over his technical deficiencies in composition and his lack of melodic inventiveness. While many of the melodies of Wagner became the common property of the masses, it is difficult to point to a single theme of Berlioz outside of the *Rakoczy March* which has been adopted by the public as its own, and the *Rakoczy March* is in fact a Hungarian inspiration. The *Rakoczy March* was so named because at first it was a lament for one of the great Hungarian heroes, Rákoczy. Originally it was a slow and solemn tune played upon an instrument (the *tárogaté*) resembling the oboe. It first appeared about two hundred years ago, but in the early part of the last century the same theme occurs as a march. Berlioz seized upon the theme and introduced it in his *Damnation de Faust*. The march then became the craze of Europe and Berlioz was given the credit of having been the composer. In justice to him it should be said that had it not been for his highly colored and skillful orchestration the famous tune might never have become so popular. In his autobiography Berlioz gives vivid pictures of the uproarious enthusiasm with which the march was received.

This does not mean that the music of Berlioz does not contain moments of greatness, but his lack of the substantial characteristics which have made the fame of such masters as Beethoven, Tchaikovsky, Franck and others permanent, must always dim the reputation of Berlioz. What Berlioz might have been had he had the right technical training early in life must always be one of those discomforting problems which baffle solution.

BERLIOZ AS A WRITER.

We are tempted to say that no more fascinating book has ever been written by a great composer than Berlioz's *Autobiography*. His delineation of his own desires, mental attitudes and emotions is so remarkable that it has the charm of a Thackaray, a Heyse and a Maupassant combined. It is one of the most interesting narratives of its kind. All through the work one is convinced that Berlioz is writing about the man he would like to be rather than the man he really is, but in this very angle of treatment we have revealed to us one of the intimate views of the composer's character. Berlioz was in many ways a *poseur*. His appetite for renown amounted to an obsession hardly excelled by that of Wagner who, after all, could forget himself in his work. Nine volumes of the writings of Berlioz have been published, but the most interesting by far is the *Autobiography*, which reads from cover to cover like a fascinating novel.

His attitude toward other composers was unique. He placed little value upon Chopin, Schumann, Schubert, Bach or Handel. In many cases his investigations had been so superficial that he was hardly qualified to judge. Of Beethoven, Weber and Gluck he could hardly say enough.

His radical position in musical art made him the subject of much caricature, as well as invective. His replies were witty and sharp and he never seemed to lack ammunition to fire back at his enemies.

DIFFICULTY IN ARRANGING A BERLIOZ PROGRAM.

It is a comparatively simple matter to arrange a program of the works of Richard Wagner which may be played in the parlor or the studio, although Wagner wrote but little outside of his huge music dramas. With Berlioz, however, the case is quite different. Without the color and fascination of the orchestra most of his works seem to be lacking in that broad human interest which would make them suitable for the ordinary recital or club program. In addition to this practically everything which might be adapted to a Berlioz program is either difficult or awkward for the performer. The *Träumerei and Caprice* for Violin, Opus 8, is about grade seven and is one of the most attractive recital numbers written by Berlioz. The *Rakoczy March* comes in various grades of difficulty and is almost always effective. The *Gnomenchor und Sylphentanz* from the *Damnation of Faust* comes in a splendid arrangement by Carl Tausig, of which a new edition has been made by Xaver Scharwenka. This, however, is suited only to the concert pianist. The *Serenade of Mephistophele* has been arranged for piano by Dr. William Mason. This arrangement, while not particularly difficult, is not especially effective. The *Villanelle* from *Summer Nights* is a really excellent song from the musical standpoint, although difficult for the singer, owing to the incessant high range. Berlioz's best song *La Captive*, one of his masterpieces, calls for a voice of large range and power. It is a concert song in the bigger sense of the term. The student should remember, however, that most all of Berlioz's orchestral works are wonderfully effective, rich, and brilliant when heard on the orchestra. In fact, there is no department of musical composition that was not quickened by the efforts of this remarkably active man. Ernest Newman, the well known English critic, has shown how Berlioz brought new life to the Opera, the Symphony and the orchestra itself. It is hardly advisable to attempt a Berlioz program without elaborate resources.

BERLIOZ'S SHORTCOMINGS.

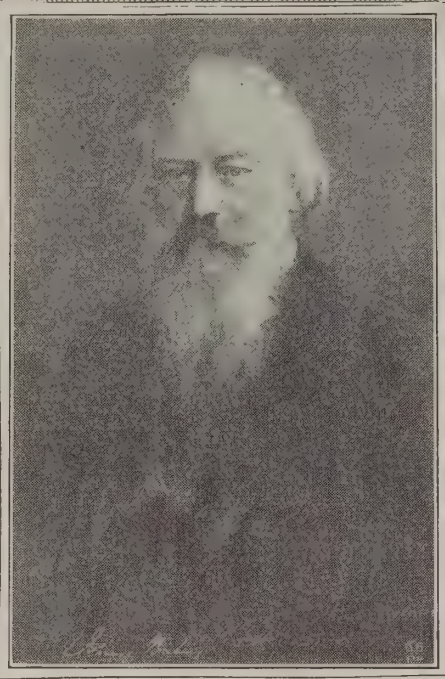
One of the best estimates of Berlioz's shortcomings may be found in the biography of W. H. Hadow, Esq., used in the Grove Dictionary. Mr. Hadow writes: "There is, indeed, a singular perversity in Berlioz's music, due partly to a twist in his disposition, partly to deficiency of early training. He had, for example, a spring of pure and beautiful melody, and in *La Captive* in the love scene from *Romeo*, in the great septet from *Les Troyens*, he showed that he could employ it to noble purpose. Yet, time after time he ruins his cause by subordinating beauty to emphasis, and is so anxious to impress that he forgets how to charm. The *Evening Song* in *Faust* is spoiled by the very cadences that were intended to make it effective. The beginning of the *Pilgrim's March* in *Harold* is delightful, but the last strain offends like a misplaced epigram. No doubt there are other artists who have yielded to similar temptation. Chopin used often to end his dreamiest improvisations with an unexpected discord. Heine often closes with a freakish jest, a song full of pathos or romance. But these men did it out of sheer mischief. Berlioz did it because it seemed to him the natural outcome of his thought.

TEST QUESTIONS.

1. State the nature of the French Government during the early years of Berlioz's life.
2. What assistance did Berlioz receive from his family?
3. What instruments did Berlioz play?
4. Who was Berlioz's principal teacher?
5. How long was Berlioz at the Conservatoire?
6. Tell something of Berlioz's romantic marriage.
7. Describe Berlioz's remarkable productivity.
8. How did France recognize Berlioz.
9. State Berlioz's rank as a conductor and as a composer.
10. Why is it impracticable to give short programs of his compositions apart from the orchestra?

BERLIOZ IN HIS PRIME.

Johannes Brahms



1833—The Real Brahms—1897

"Blessed is he, who without hate shuts himself from the world."—GOETHE.

BRAHMS' PERIOD.

THE Germany of to-day is a strong federation of German states under the imperial dominion of the Kaiser. One hundred years ago Germany was no more or less than that section of Europe tenanted by people of the German race, divided into small kingdoms and principalities, of which Austria was always considered a part. It had suffered from the terrific blows that Napoleon delivered to his enemies and was staggering along under the influence of the reactionary Austrian minister Metternich, who was so suspicious that he even prevented musical festivals with the fear that they might be revolutionary gatherings. The political renaissance of Germany really began with the entrance of that master of diplomacy, Otto von Bismarck. When Brahms was born Bismarck was at the beginning of his iron career. Under the great Chancellor, Prussia became the force which resulted in the German Empire in 1871. All these things occurred during the life of Brahms, and it is not difficult to believe that much of the great power which marks his works came from the dynamic political atmosphere of his time, an atmosphere also capable of influencing a totally different type of composer such as Brahms' great contemporary, Richard Wagner.

BRAHMS' ANCESTRY.

Brahms' family name appears in some forms as Brahmst. At least it may be so found upon the program of a concert given in 1849. The master's father was an able but little known musician, Johann Brahms. He played the viola, violin, 'cello, flute, horn and contra-bass. Here and there he managed to pick up an odd job in addition to his regular work as a performer on the double bass at the theatre and in the Philharmonic concerts, and as a member of the town military band. Despite his versatility and ab lity, Brahms' father was so poor that he was not above "passing the hat" when he played in summer gardens. Brahms' mother was delicate, ordinary, and it is said walked with a conspicuous limp. She was seventeen years older than her husband. History records little of her other than that she was affectionate, blue-eyed, pious and entitled to that greatest German distinction of feminine virtue, *tuchtige hausefrau* (tidy housewife).

BRAHMS' BIRTHPLACE.

As you look upon the ramshackle building in which Brahms was born, it should be remembered that, l'ke so many other German edifices of the kind, it was a *Wohnung* or a tenement. The Brahms family occupied only a few rooms, and their home was very close indeed to abject poverty. This "home" was located on a dismal little lane in the city of Hamburg. Brahms was born there Tuesday, May 7th, 1883. His mother was then forty-four years old. His father twenty-seven.

BRAHMS' EARLY TRAINING.

Brahms' first teacher was a pianist named Cossel, who gave the boy his first lessons when he was seven years old. At ten he was so advanced that he played a study by Herz at a Charity concert. During the same year his self-sacrificing teacher, realizing what splendid talent the boy had, took him to the nearby city of Altona to Marxsen, who had been Cossel's own teacher in the past. Brahms played for the old master and was assured that he had better continue under Cossel. However, his father's friends were not satisfied and a concert was given in the *Bier Halle "Zum Alten Rabe,"* the proceeds of which were to be applied to the education of the young musician. With the requisite funds in hand Marxsen was approached again and consented to accept the boy as a pupil for one lesson a week,

BRAHMS AND JOACHIM AT THEIR FIRST MEETING.

but stipulating that he should also take two lessons a week from Marxsen's former pupil Cossel. Finally Marxsen took the boy under his care, teaching him without compensation. The world owes a great debt to Cossel since it was only through his magnificent self-sacrifice that this was brought about, and through his persistence that the parents of the boy were prevented from sending him upon a tour as a prodigy, which might have proved ruinous.

Marxsen was a thorough musician who had had an excellent training in Vienna. He took an unusual interest in the boy and saw to it that his general education in the regular school work was not neglected. He obliged him to transpose long pieces of music at sight.

At the age of fourteen Brahms gave his first concert, playing the following program:

Adagio and Rondo.....ROSENHAIN
Fantasie on William Tell.....DOHLER
Serenade for left hand.....MARXSEN
Etude.....HERZ
Fugue.....J. S. BACH
Variations on a Volkslied.....JOHANNES BRAHMS

In 1853 Brahms went upon a tour with the Hungarian violinist, Eduard Remenyi, a great relief from his previous years of musical hackdom, teaching at the rate of twenty-five cents a lesson and playing in *lokals* (cafes). Remenyi introduced Brahms to Joachim, who recognized his great talent. Joachim in turn introduced the young composer to Liszt and to Schumann. Schumann was immensely impressed with his works and wrote an article lauding Brahms in the "Neue Zeitschrift für Musik," entitled *Neue Bahnen* (New Roads). During the four years, 1854-1858, Brahms was Court Music Director for the Prince Lippe-Detmold. In 1862 Brahms went to Vienna to be near his friend, Theodor Kirchner. In the Austrian musical capital he was honored with the post of Director of the *Sing Akademie*, and later with that conductor of the *Gesellschaft der Musikfreunde*. From 1864 to 1869 he spent part of his time in Hamburg, Zurich, Baden-Baden and other cities, but Vienna became his ultimate home. He made numerous tours as a pianist, but his playing was for the most part too serious in character to win him the great enthusiasm that the virtuoso expects from the public. His life was marked by his natural distaste for notoriety and the turmoil of the world. He ignored the degree of Doctor of Music when it was offered to him by Cambridge University (1877), but accepted that of Ph.D from Breslau University (1881.) In 1886 he was Knighted by Prussia (Order of Merit). He was the polar antithesis of Richard Wagner, to whom tranquility was a welcome but an unattainable attribute. The difference between Brahms and Wagner was the difference between the silent majesty of peace and the glorious clamor of war. Yet Wagner unquestionably placed himself and his music in more definite contact with the human needs of his time than did the ascetic Brahms, working in art principles often far to complicated for those of more frail intellects to comprehend.

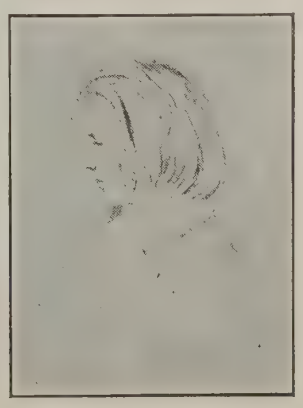
BRAHMS' PERSONALITY AND APPEARANCE.

Brahms' appearance was impressive despite the fact that his head was abnormally large and his body small and stocky. His complexion was ruddy, his eyes blue and penetrating, and his hair slightly gray in his advanced years. The fact that his name appeared on several church registers and that similar names of other branches of the same family have been found in records of different churches apparently contradicts the assertion that he was of Jewish ancestry.

Brahms was inordinately fond of walking, particularly walking in the country, after the manner of Beethoven. He rarely missed a day without a stroll of some length. Mountain climbing was another of his favorite pastimes. As he grow more fleshy in his later years he found climbing difficult and would often stop his friend to see some remarkable view when he was really "out of breath" and unable to go further. He was so fond of the open air that he always made it a point to dine in the garden when the weather permitted.

Brahms was somewhat careless in his dress, and for this reason avoided any form of society where he might be obliged to abandon his free attire, often accented by a picturesque loose flannel shirt without a tie of any kind and a broad brimmed soft hat, which he wore in his hand rather than upon his head. Indeed, he is said to have avoided a trip to England to accept the proffered degree of Doctor of Music from Cambridge University, because he feared he would be obliged to wear a dress suit. Indeed, he was one of the most striking figures of the Vienna of his day. He would often appear with a somewhat dingy, brownish-gray shawl thrown over his shoulders and clasped in front with an ordinary pin. Brahms was naturally retiring and was fond of quoting Goethe's line, "Blessed is he who without hate, shuts himself from the world."

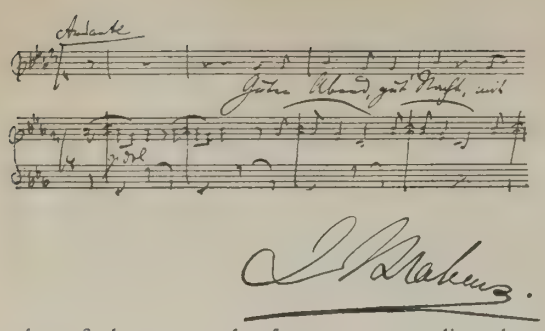
Although Brahms avoided notoriety he had many friends and enjoyed a controversy above all things. In his youth he had a tendency to be brusque and sarcastic, but with later years this irrascability was softened by good humor. Brahms was a man of wide interests. He was keenly alive to the great innovations of the nineteenth century, the telephone, the telegraph and the phonograph. Brahms was kindly to his servants and such a lover of children that he often permitted them to impose upon him. Once he was seen on all fours playing horse for a small boy who, whip in hand, sat astride the master's back. Yet, like Beethoven, he never married. He disliked ceremony of any kind and escaped it whenever possible.



BRAHMS WHEN A CHILD.

BRAHMS AS A PIANIST.

A casual examination of Brahms' pianoforte compositions reveals at once that he employed chords that ofttimes seem so remote from the conventional chord masses utilized by the average composer that the piano



student finds new and often very complicated arrangement of the keys, demanding significant extensions of his technic. It was known that Brahms detested the conventional, and even in his simplest compositions sought a characteristic and distinctly different atmosphere. This, perhaps, gives us a better insight to his methods of playing than do the varying accounts of his performances. In any event Brahms could never be called a virtuoso in the sense that we apply the term to Liszt, Rubinstein, Paderewski, or even Chopin. Joachim said of his playing when Brahms was a very young man, "His piano playing was so tender, so full of fancy, so free, so firey, that it held me enthralled." Clara Schumann, whom Brahms worshipped almost as a foster-mother, was not so deeply impressed. Yet once, when Brahms was playing alone at the Schumann's, Clara, who was in another room, exclaimed, "Who are those people in there playing duets!"

BRAHMS' AS A TEACHER OF THE PIANOFORTE.

One of Brahms' pupils, Florence May, has written the most comprehensive life of the master. In it she describes his teaching in a manner that no teacher may read without profit.

"Brahms united in himself each and every quality that might be supposed to exist in an ideal teacher of the pianoforte, without having a single modifying drawback. He was strict and absolute; he was gentle and patient and encouraging; he was not only clear, he was light itself; he knew exhaustively, and could teach and did teach, by the shortest possible methods, every detail of technical study; he was unwearied in his efforts to make his pupil grasp the full musical meaning of whatever work might be in hand; he was even punctual."

"Remembering what Frau Schumann had said of his ability to assist me with my technic, I told him before beginning with my lessons, of my mechanical difficulties, and asked him to help me. He answered, 'Yes, that must come first,' and after hearing me play through a study from Clementi's *Gradus ad Parnassum,* he immediately set to work to loosen and equalize my fingers. Beginning that very day he gradually put me through an entire course in technical training, showing me how I should best work for the attainment of my end at scales, arpeggi, trills, double notes, and octaves. At first he made me practice during a good part of my lessons, while he sat watching my fingers, telling me what was wrong in my way of moving them, indicating by his own hand a better position for mine, absorbing himself entirely for the time being in the object of helping me."

"His method of loosening the wrist was, I should say, original. I have at all events, never seen or heard of it excepting from him, but it loosened my wrist in a fortnight and with comparatively little labor on my part. How he laughed one day when I triumphantly showed him that one of my knuckles, which were then rather stiff, had quite gone in, and said to him: 'You have done that.'"

"He had a great habit of turning a difficult passage round and making me practice it, not as written, but with other accents and in various figures, with the result that when I again tried it as it stood the difficulties had always considerably diminished and often entirely disappeared."

"He was never irritable, never indifferent, but always helped, stimulated and encouraged. One day, when I lamented to him the deficiencies of my formal mechanical training and my present resultant finger difficulty, 'It will come out all right,' he said, 'it does not come in a week, nor in four weeks.'"

"He was extremely particular about my fingering, making me rely on all my fingers as equally as possible. One day whilst watching my hands as I played him a study from the *Gradus,* he objected to some of my fingering and asked me to change it. I immediately did so, but said that I had used the one marked by Clementi. He at once said that I must not change it and would not allow me to adopt his own. A good part of each lesson was generally devoted to Bach, to the *Well Tempered Clavier* or the *English Suites;* and as my mechanism improved Brahms gradually increased the amount and scope of my work, and gave more and more time to the spirit of the music I studied. His phrasing as he taught it to me, was, it need hardly be said, of the broadest, while he was rigorous in exacting attention to the smallest details. These he sometimes treated as delicate embroidery that filled up and decorated the broad outline of the phrase, with a large sweep of which nothing was ever allowed to interfere. Light and shade were also so managed as to help to bring out its continuity. Be it, however, most emphatically declared that he never theorized on these points; he merely tried his utmost to make me understand and play my pieces as he himself understood and felt them. He would make me repeat over and over again, ten or twelve times if necessary, part of a movement of Bach, till he had satisfied himself that I was beginning to realize his wish for particular effects of tone or phrasing or feeling. When I could not immediately do what he wanted he would say, 'But it is so difficult,' or 'It will come,' tell me to do it again until he found his effect was on its way into being and then leave me to complete it."

"Brahms, recognized no such thing as what is sometimes called 'neat playing' of the compositions of Bach, Scarlatti and Mozart. Neatness and equality of finger were imperatively demanded by him and in their utmost nicety and perfection, but as a preparation not as an end. Varying and sensitive expression was to him as the breath of life, necessary to the true interpretation of any work of genius, and he did not hesitate to avail himself of such resources of the modern pianoforte as he felt helped to impart it; no matter in what particular century his composer may have lived, or what may have been the peculiar excellencies or limitations of the instruments of his day."

"He particularly disliked chords to be spread unless marked so by the composer for the sake of a special effect. 'No arpeggios,' he used invariably to say if I unconsciously gave way to the habit, or yielded to the temptation of softening a chord by its means. He made very much of the well-known effect of two notes slurred together, whether in a loud or a soft tone, and I know from his insistence to me on this point that the mark had a special significance in his music."

BRAHMS' FRIENDS.

Despite Brahms' natural modesty and constant endeavors to escape the "lime-light" he had many friends. The best known of these were Remenyi, Joachim, Liszt and Clara Schumann, all of whom are well known. Theodor Bilroth, one of Brahms' most intimate companions, was an enthusiastic musician and writer who accompanied Brahms on many of his walks and who was favored with an extensive correspondence. J. V. Widmann was another whose friendship Brahms cultivated. Brahms' great journalistic champion was the renowned Viennese critic, Dr. Eduard Hanslick, whose defence of his friend was as strong as his attacks upon Wagner were bitter. Brahms had a high admiration for Ernest von Wildenbruch, the Austrian playwright, whose works were especially stimulating to him.

BRAHMS' BIRTHPLACE.

BRAHMS WHEN A YOUNG MAN.

THE BRAHMS-WAGNER CONTROVERSY.

It was natural that those who found Wagner's modern ideas incompatible with their own should seek a champion whom they might put forward as an opponent of Wagner. As a matter of fact, the entire controversy was fought out upon journalistic lines and was never based upon personal animosity. Brahms was a great admirer of Wagner and rarely missed a first performance of his works when given in Vienna. Brahms died in Vienna April 3d, 1897.

BRAHMS' COMPOSITIONS.

An English writer (Edwin Evans, Sr.) has recently published the first of a series of three large volumes, giving a detailed description of the works of Johannes Brahms. Only by studying a work of this kind can one form a conception of the great number of the collected works of this master. His works have been given opus numbers up to 122. There are some twenty-three works without opus numbers. Many of these opus numbers represent several different compositions in a set. He had a peculiar habit of producing works of a kind in pairs, as two symphonies, two sets of songs, two sets of pianoforte pieces. When his first symphony was produced it made such an impression that it was immediately called "The Tenth Symphony," implying that it was a worthy successor to the nine Beethoven Symphonies. Brahms wrote four symphonies and four concertos, representing his powerful, reserved, unostentatious style—a style majestic and substantial, but often so lofty that critics of superficial training have described some of Brahms' compositions as "muddy." Brahms' chamber music deserves a chapter in itself since it revives the classical forms in a manner worthy of his greatest predecessors. He never wrote any operatic work, but it is believed that he would have done so had he been able to procure a worthy libretto. His *Deutsches Requiem* places him at once among the great composers of choral works. His songs are particularly beautiful and individual. Among the best are *Sapphic Ode, Wie bist du Meine Königen, Magelone-Leider, Botschaft Vier Ernste Gesange, Feldeinsamkeit, In Waldeinsamkeit, Die Mainacht, Von Ewige Liebe, Wiegenlied.* Without doubt Brahms' best known compositions are his *Hungarian Dances.* These appeared in 1867 as piano duets, and were later arranged for orchestra by the composer. The melodies were for the most part not original with Brahms, and the original edition frankly states that they were "arranged by Brahms," thus making the frequent accusations of plagiarism unnecessary.

The grandeur which characterizes Brahms' orchestral works is not absent from his piano pieces. There is, however a peculiar quality about his compositions for the most popular instrument, that have kept them apart from the novice. Many music-lovers seemingly have to develop a taste for them, as one does for rare tropical fruits and scents. In some pieces one has the feeling that Brahms has taken up the art of Schumann as expressed in that master's *Kreisleriana* and *Fantasia in C* and carried it to very lofty altitudes of complexity.

A BRAHMS' PROGRAM.

Duet, *Hungarian Dance,* No. 2	Grade 4
Song, *Sapphic Ode*	Grade 4
Piano Solo, *Valses.* Opus 39 (No. 2 and 4)	Grade 4
Song, *Wie bist du meine Königin*	Grade 5
Chorus, *The Little Dustman* (Female Voices)	Grade 3
Piano Duet, *First Movement C Minor Symphony,* No. 1	Grade 8
Piano Solo, *Hungarian Dance,* No. 7 (Arranged by Philipp.)	Grade 5
Piano Solo, *Andante from the First Sonata* (Arranged by Mathews.)	Grade 6
Song, *In Waldeinsamkeit*	Grade 5
Piano Solo, *Cappriccio* (Opus 76, No. 2)	Grade 7
Piano Solo, *Ballade, Opus 10,* No. 1	Grade 6
Piano Duet, *Opus 39* (No. 13 and No. 10)	Grade 4

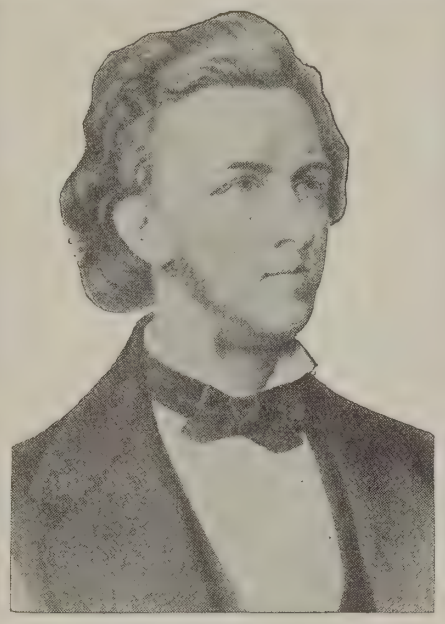
BOOKS UPON BRAHMS.

Life of Johannes Brahms, by Florence May, two volumes, many illustrations. *Brahms* by J. Lawrence Erb. *Brahms,* by Herbert Antcliffe. *Johannes Brahms,* by Dr. Hermann Dieters. *Johannes Brahms,* by J. A. Fuller-Maitland. *The Works of Johannes Brahms,* by Edwin Evans, Sr. (three volumes.)

TEN TEST QUESTIONS.

1. Name a great German Statesman who was a contemporary of Brahms.
2. When and where was Brahms born? State some facts about his immediate family.
3. Who were Brahms' early teachers?
4. What great German composer introduced Brahms' compositions to the musical public of Europe?
5. Give a description of Brahms' personal appearance.
6. How did Brahms rank as a pianist?
7. Tell something of Brahms as a teacher.
8. Name some famous friends of Brahms.
9. How many opus numbers did he write?
10. When and where did Brahms die?

Frederic Chopin



1810—The Real Chopin—1849

"Hats off, gentlemen, a genius."—ROBERT SCHUMANN.

CHOPIN'S PERIOD.

CHOPIN'S later artist life is so closely knit into that of Paris—so clearly identified with the artistic atmosphere of the French metropolis, that his period is really that of the great "City of Light" when it was the intellectual magnet of the entire world. During the first half of the last century the economic machiney of the French government was being welded into new shapes by successive wars and Paris itself was in reality a huge political forge, communicating its force, its scintillating brilliance, its creative fascination to a host of powerful thinkers, including the epic Hugo, the realistic Maupassant, the sardonic Heine, the humanistic Balzac, the iconoclastic Wagner, the socialistic Baudelaire, and other brain men were destroying the old and—when it was permitted to them, building the new. Added to these powerful influences was that of the *Salon*, that peculiarly French institution so beneficial to art workers. The scintillating women who made the occasional gatherings of artists in their *Salons* productive of so much mental awakening were in themselves capable of high literary achievements. Mme. de Stael, fighting for liberty; the cigar-smoking George Sand; Daniel Stern, brilliant at times and again trivial, belong to a class quite apart from the du Barrys and the Recamiers to whom the salon was purely a social diversion. Chopin's debt to the *Salon* of his day can hardly be estimated.

CHOPIN'S ANCESTRY.

Added to the Parisian influences which affected Chopin, we have the tragic power which came to him from the land of his birth—then in the struggle which proved so fatal to poor Poland. Chopin's father, Nicholas Chopin, went from his birthplace in France to Warsaw in 1787, where he found employment as a bookkeeper in a snuff factory. Later he became captain of the National guard and finally a teacher of French, holding appointments in the Warsaw Lyceum and in the military schools. He also conducted a private boarding school. While acting as a teacher he met Justine Kryzanowska (or Krzyzanowska) a member of an old Polish family and made her his wife in 1806.

Some writers have attempted to show that Chopin's father was descended from a Polish family named Szop or Szopen, which had emigrated to France some generations before his birth.

CHOPIN'S BIRTHPLACE.

Zelazowa Wola, where the master was born, is a little village about twenty-eight miles from Warsaw in Russian Poland. The date of his birth has been the cause of numerous disputes, some declaring it to be 1810, as inscribed upon his tombstone in Paris, and others March 1, 1809, as given in the Grove Dictionary. Chopin's baptismal certificate apparently gives the date as February 22, 1810, and that is accepted in some of the latest dictionaries.

CHOPIN'S EARLY TRAINING.

Chopin's first teacher was Adelbert Zwiny, a Bohemian, who boasted of being a violinist, a pianist and a composer. His ability has been belittled by many commentators. However, he succeeded in advancing the child's technic so that he was able to play a concerto by Gyrowetz (a friend of Mozart and Capellmeister at the Viennese Royal Court Opera). How extraordinary really was the playing of "Fritzschen," as his friends nicknamed him, may be estimated when it is learned that he was dubbed "the Second Mozart," and that Mme. Catalani, the Tetrazzini of her day, presented him with a watch inscribed with her name—a trifling gift for one who frequently received as much as $1,000 for singing "God Save the King" and "Rule Britannia." When only fourteen, Chopin played for the Czar Alexander and received a diamond ring.

Chopin's second teacher was Joseph Elsner, director of the Warsaw Conservatory—an able musician who had had a University training. The boy was twelve years old when he started in with his new mentor, who instructed him particularly in harmony and counterpoint. Liszt said of this teacher, "Elsner taught Chopin those things that are the most difficult to learn and most rarely known; to be exacting to oneself and to value the advantages that are only to be obtained by dint of patience and labor."

It is generally suggested that Chopin's general education was somewhat neglected, but this is hard to believe when we remember his father's pedagogical connections. The boy was known to have been familiar with French and Latin and had a smattering of mathematics and geography.

CHOPIN'S LATER LIFE.

In 1825 Chopin played in public again, this time choosing a Moscheles *Concerto*. An interesting episode of this concert was the fact that he improvised upon a "wonderful new instrument" called the Æolodion, a nondescript combination of the pianoforte and the primitive reed organ long since forgotten. Aside from a few local excursions to the homes of friends and patrons Chopin did not venture out into the world until 1828 when the timid youth went to Berlin, seeing Spontini, Zelter and Mendelssohn, but not daring to introduce himself to them. Here he heard new musical works that were a revelation to him. The next year he went to Vienna where he was persuaded to give a concert which proved immensely successful.

It was determined that Chopin should give a farewell concert in Warsaw before his contemplated first tour as a virtuoso. This was given in 1830 and was so well patronized that two more "Farewell" concerts were given. The two Chopin *Concertos* (E minor and F minor) were already in existence at that time, but they were not played as a whole but rather in parts with solos or songs interspersed between the movements.

When leaving Poland for the last time Elsner and his pupils are said to have waylaid Chopin's coach and sung a cantata, composed especially in his honor. They also gave him, according to the story, a loving cup filled with the soil of his expiring fatherland, soil that only a few years later was dusted over the casket that carried the body of the tone poet to its last resting place in *Père Lachaise*.

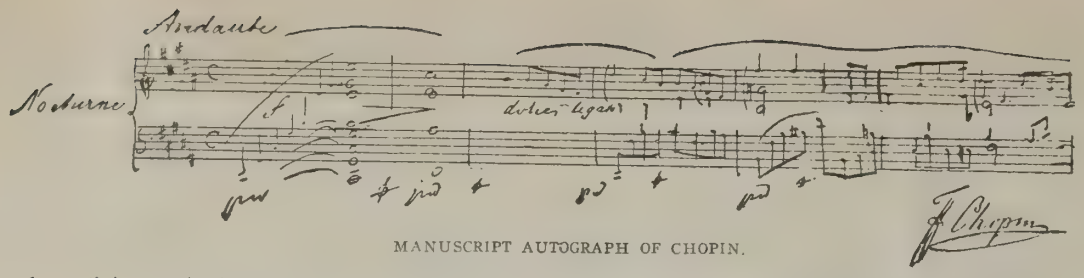
CHOPIN'S BIRTHPLACE.

CHOPIN IN PARIS.

The first tour through Germany, Bohemia, Austria was not a financial success and Chopin was obliged to secure assistance from home. In Paris Chopin found a warm welcome, partly because the French sympathized deeply with the struggles of the unfortunate Poles and partly because his temperament was much more closely allied to the French than to the Germans. At his first concert he was accompanied by the uninspired Kalkbrenner playing a duet for two pianos, composed by Kalkbrenner, and accompanied by players at four other pianos after the pretentious manner of the times. Chopin played quite frequently until 1835 when his delicate physical condition and retiring tendencies kept him more and more from the concert platform. He gave three private performances with the view of bringing out new works in 1841, 1842 and 1848. In 1835 he visited Leipsic where he met Schumann and Mendelssohn. Schumann, always generous in exploiting new artists, was one of the first to make known Chopin's extraordinary talent to artistic Europe. His article about the French-Polish tone painter, commencing "Hats off, gentlemen, a genius," is one of the finest tributes ever made by one composer to a contemporary.

Chopin first visited England in 1837, playing privately at the home of the piano manufacturer, Broadhouse. In the same year he met George Sand, who was to act such an important part in his later life. The fascination of Chopin for that strong-minded aggressive woman, who at times delighted to array herself in masculine attire, can only be explained as a pathological symptom of the weakness which later resulted in tubercular decay.

George Sand, called hideous by some and beautiful by others, was born Amatine Lucile Aurore Dupin. At 18 she married a shiftless French Baron, M. Dudevant, only to elope, after nine years of strife, with a young French lawyer, L. I. J. Sandeau, whose last name in abbreviated form suggested her own pen name of George Sand. Their struggles for existence were exciting. The woman actually painted cigar



MANUSCRIPT AUTOGRAPH OF CHOPIN.

cases for a living until she discovered the voltage that lay hidden in her pen. Ere long she became one of the great literary figures of France. Her next love was Alfred de Musset, with whom she went upon a journey to Italy. Franz Liszt assumed the honor of introducing her to Chopin. He is referred to in at least three of her books. Indeed, she made Chopin the hero in one of her novels (Lucrezia Floriani). Her completed works fill one hundred and twenty volumes, although much of her writing had the merest transient value.

It was with such a woman that Chopin set out for Majorica in 1838 with the hope of restoring his delicate health. She was five years older than Chopin and had at this time two children. The abandoned life of the Parisian artists of the time made little effort to conform to conventionalities, and civil marriages of this kind were more usual than unusual. Chopin borrowed money for the journey and Mme. Sand was accompanied by her daughter, her son and a maid. The trip was disastrous in many ways. The tropical vegetation, the opalescent water, the languor of the South, all seemed to have an effect upon Chopin's imagination and many of his most wonderful works were written during this period. However, his health steadily declined and they were obliged to return the next year. It must be said in all justice that George Sand for a long time watched over the feeble, neurotic Chopin with great care and tenderness. In fact, she did not leave him until 1847, or two years before his death, when his nervous exactions became almost unbearable.

A FAMOUS CONTEMPORARY PEN PORTRAIT OF CHOPIN.

CHOPIN'S PERSONALITY AND APPEARANCE.

Frederic Nieck's description of Chopin is conceded to be an accurate one. It is as follows:

"He was of slim frame, middle height, fragile but wonderfully flexible limbs, delicately formed hands, very small feet, an oval, softly outlined head, a pale, transparent complexion, long silken hair of light chestnut color parted upon one side, tender brown eyes, intelligent rather than dreamy, a finely curved aquiline nose and a sweet subtle smile."

Chopin was noted for his fastidiousness in dress, making much of correct "form" in his walking sticks and neckties.

As a child he was so naive that at first concert he imagined that the audience was more attracted by his new lace collar than by his playing. Some reports have it that Chopin detested drinking, smoking and all kinds of foul language.

CHOPIN IN HIS YOUTH.

In his youth Chopin was noted for his volatile nature, swaying between buoyant enthusiasm and the depths of melancholia. He was a persistent but very irregular worker, preferring to try out his exotic harmonies in the dead of the night to practising systematically in the daytime. He was superstitious, particularly regarding the number "seven," which he looked upon as a portentous factor in the working out of the Fate that he believed confronted him. Although his work as a tone poet was confined largely to one instrument, it must not be thought that Chopin was not versatile in other ways. A famous actor who had seen Chopin in amateur theatricals declared that the young musician might also make a great actor. Chopin also got up a newspaper in manuscript form when he was a boy.

CHOPIN AS A PERFORMER.

Volumes might readily be made from the enthusiastic comments of Chopin's admirers who heard him play.

The best method of forming an idea of his gifts as a pianist is to make a few quotations from the statements of his contemporaries.

STEPHEN HELLER—"It was a wonderful sight to see Chopin's small hands expand and cover a third of the keyboard. It was like the opening of the mouth of a serpent about to swallow a rabbit."

FRANZ LISZT—"We could not hope to convey to those who have never heard him, any just conception of that fascination so ineffably poetic, that charm subtle and penetrating as the delicate perfume of the vervain or the Ethiopian calla, which shrinking and exclusive, refuses to diffuse its exquisite aroma in the noisome breath of crowds, whose heavy air can only retain the stronger odor of the tuberose, the incense of burning resin."

MOSCHELES—"His *ad libitum* playing which with the interpreters of his music degenerate into disregard of time, is with him the most charming originality of execution."

GEORGES MATHIAS—"Only those who listened to him can rightly appreciate the fact that nothing has ever been heard approaching his playing. The piano itself seemed to be intensely alive. He played as if he were composing."

SCHUMANN'S TRIBUTE.

SCHUMANN—"Imagine an æolian harp possessed of all the scales, and these made to vibrate altogether by an artist's hand, with every kind of fantastic embellishment, but in such a manner that a fundamental bass note and a softly singing upper part were always audible, and one has a fairly good idea of Chopin's playing. No wonder that one prefers those of his pieces heard from himself, and therefore let us mention, in the first place, the A flat Etude—more a poem than a study. It would be a mistake to imagine that he allows all the small notes to be distinctly heard; one was aware, rather, of the undulation of the A flat major chord, strengthened afresh here and there by the use of the pedal, but one was always sensible through the harmonies of the wonderful melody of the big notes, and about the middle of the piece a tenor part was heard distinctly from the chords. When the piece terminated one felt as though, but half awake, one would like to seize a beautiful picture seen in a dream. It was impossible to say much and praise was unutterable. He went on to the second in the book in F minor, another which leaves an unforgetable impression of his originality—so seductive, so dreamy, so soft—something like the singing of a child in its sleep."

CHOPIN AS A TEACHER.

Of all the many pupils Chopin taught, not one ever attained great renown as a virtuoso as did for instance several pupils of the fiery Liszt. Lysberg, Mathias, Gunsborg, Mikuli, Filtsch and others all leaned confidently upon the reputation of their famous teacher.

Possibly Chopin was too sincere to incite his pupils to achieve platform triumphs. However, good accounts of his teaching have been left. (See article by George Mathias in THE ETUDE for September, 1912.) Chopin himself sketched the following as part of a projected "method." unfortunately never completed.

"No one notices inequality in the power of the notes of a scale when it is played very fast and equally as regards time. In a good mechanism the aim is not to play everything with an equal sound, but to acquire a beautiful quality of touch and a perfect shading. For a long time players have acted against nature in seeking to give equal power to each finger. On the contrary, each finger should have an appropriate part assigned to it. The thumb has the greatest power, being the thickest finger and the freest. Then comes the little finger at the other extremity of the hand. The middle finger is the main support of the hand and is assisted by the first. Finally comes the third, the weakest one. As to this Siamese twin of the middle finger, some players try to force it with all their might to become independent. A thing impossible and most likely unnecessary. There are then many different qualities of sound, just as there are several fingers. The point is to utilize the differences; and this in other words is the art of fingering."

CHOPIN'S FRIENDS.

Of the many people who claimed the friendship of Chopin there seems to be no end. In his early life, human interest centers around his first inspiring love affair, with Constantia Gladowska, whom he apparently forgot after a short and fervid friendship. Alas, the fickle Constantia wedded a mundane shop keeper!

Chopin's aristocratic surroundings during his youth gave him an immediate *entre* to the higher social circles of Paris and his artistic talents opened the doors of the *Salons* wide.

Among all his musical friends no one was more devoted than Franz Liszt who wrote a highly appreciative, richly colored life of the musician. In one chapter he describes one of those enviable evenings at the home of the much lionized musician at which Heine, the vitrolic satirist and etherical poet, Meyerbeer, the maker of musical "cycloramas," Hiller, the talented German-Jewish composer, lacking in great inspiration, Delacroix, a brilliant painter of the time, and George Sand were present. Mendelssohn, who also attended some of those eventful salons gives an affectionate account of Chopin in his letters. Matthew Arnold, the English essayist, was another who was privileged to know the poet of the piano. Moscheles, Schumann and Kalkbrenner, the presumptuous and penurious Parisian teacher who did his best to enlist Chopin as one of his pupils, were among his admirers.

CHOPIN'S COMPOSITIONS.

Seventy-three opus numbers are placed to Chopin's credit in the accepted catalogues. Added to this there are thirty-two separate additional works. Sixteen of these works were published posthumously and includes some of the most beautiful Chopin works such as the *Fantasie Impromptu* and the *Sonata in C Minor*. It would be difficult to get an audience of what Mr. James Huneker would call "*Chopinzees* to determine what may be called the greatest Chopin compositions. With the exception of a few songs and some piano pieces with orchestral accompaniments his pieces are almost wholly for the piano. Chopin valued melody highly and is said to have been a great admirer of Bellini as well as Bach. In the *Polonaise* and the *Mazurka* Chopin is incomparable. His treatment of the *Valse* is so individual that despite hundreds of attempts to imitate his style nothing has approached the Chopin Valses, The *Nocturnes* and the *Preludes* may be called the acme of the romantic in music and the *Scherzos*, *Ballads*, *Fantasies* and *Sonatas* reach so far out to the borders of the pianist's world that they have remained the biggest contribution to the literature of the instrument since Beethoven.

HOW CHOPIN DIED.

The Abbé Jelowiki was by Chopin's bedside when he passed away. He at first received the sacraments of the Church out of deference to the piety of his mother, but as the parting approached he became more and more devout, and at the end kissed the crucifix, pressed it to his heart and exclaimed, "Now, I am at the source of all Blessedness." Gutman, his pupil, is said to have nursed him night and day up to the end, and tradition has it that the Countess Delphine Potacka sang softly to the world-tired Chopin during his last moments. We are also told that George Sand came to the door of his house just before the end begging admission, but was barred by the faithful guardian Gutman. Let us hope that she did—otherwise we can only think that she made a puppet of the great tone-poet—a toy of convenience, ambition and fancy. He was buried in evening clothes, his casket "lost in flowers." Meyerbeer was one of the distinguished men who bore it to the last resting place. How wonderful is art which unites Jew and Gentile in its magnificent brotherhood in the most profound moments of life!

GEORGE SAND.

BOOKS UPON CHOPIN.

Chopin, the Man and His Music, by James Huneker; *Chopin and Other Musical Essays*, by H. T. Finck; *Life of Chopin*, Franz Liszt; *Frederic Chopin as a Man and Musician*, by Frederick Niecks; *Frederic Chopin, His Life, Letters and Works*, by Moritz Karosowski; *Frederic François Chopin*, by Charles Willeby; *Chopin* by J. Cuthbert Hadden; *A Hand Book to Chopin's Works*, by G. C. Ashton Jonson; *Chopin, as Revealed in His Diary*, by Count Stanislas Tarnowski.

A CHOPIN PROGRAM.

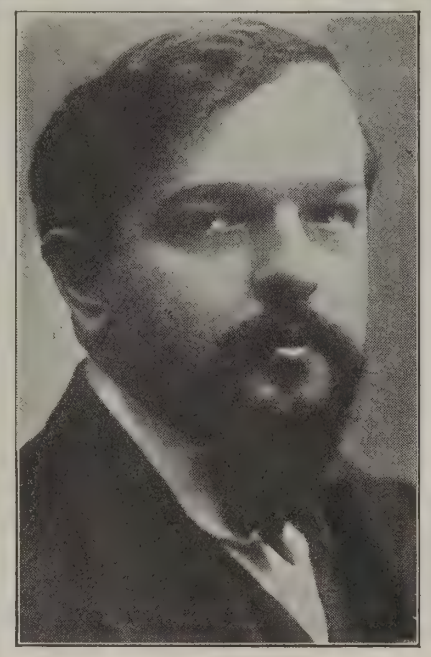
1. PIANO DUET, *Polonaise Militaire in A Major* ..... Grade 3
2. PIANO SOLO, *Berceuse, Opus 57* ..... Grade 8
3. PIANO SOLO, *Valse in D flat, Opus 64, No. 1* ..... Grade 5
   Valse in C sharp Minor, Op. 64, No. 2 ..... Grade 7
4. VIOLIN SOLO, *Etude Opus 25, No. 7, Arranged by Sol Marcasson* ..... Grade 6
5. PIANO SOLO, *Mazurka Opus 7* ..... Grade 3
6. PIANO SOLO, *Nocturne in B Major, Opus 9, No. 3* ..... Grade 9
   Etude, Opus 25, No. 9 ..... Grade 8
7. PIANO DUET, *Funeral March, Opus 25* .... Grade 3
8. VIOLIN SOLO, *Nocturne, Opus 9, No. 2* (G. Papini) ..... Grade 5
9. PIANO SOLO, *Valse in E Minor* ..... Grade 4
10. VOCAL SOLO, *"The Maiden's Wish"* ..... Grade 3
11. PIANO SOLO, *Ballade in A flat, Opus 47* .... Grade 10

TEN TEST QUESTIONS.

1. To what French social function did Chopin owe much?
2. When and where was Chopin born? State some facts about his immediate family.
3. Who were Chopin's teachers?
4. When did Chopin meet Schumann and Mendelssohn?
5. Who was the famous French authoress who was associated with Chopin?
6. Describe Chopin's appearance.
7. Tell something about Chopin as a pianist.
8. How did Chopin rank as a teacher?
9. How many opus numbers are placed to Chopin's credit?
10. When and where did Chopin die?

CAST OF CHOPIN'S FINELY DEVELOPED HAND.

Claude Achille Debussy



1862—The Real Debussy—1918

"To believe that one can judge a work of art by first impressions is one of the strangest and most dangerous of delusions."

A NEW PERIOD.

The great musical awakening that has been going on in France during the last forty years has nowhere been more clearly tracted than in Romain Rolland's excellent work *Musicians of To-day*. Rolland himself is one of the great forces which have had to do with moulding the new musical art of France. A Professor of Musical Criticism, his influence is weighty and his prestige gained through his momentous contribution to contemporary literature (the ten volume novel *Jean Christophe*) has made the opinion of Rolland very significant.

Rolland states than "in 1870 no one had a lighter heritage to bear than French musicians; for the past had been forgotten and such a thing as real musical education did not exist. The musical weakness at that time was a very curious thing, and has given many people the impression that France has never been a musical nation. Historically speaking, nothing could be more wrong. Certainly there are races more gifted in music than others; but often the seeming differences of race are really differences of time; and a nation appears great or little in its art according to what period of its history we consider. England was a musical nation until the revolution of 1688; France was the greatest musical nation in the sixteenth century, and the recent publications of M. Henry Expert have given us a glimpse of the originality and perfection of the Franco-Belgian art during the Renaissance. But without going back as far as that we find that Paris was a very musical town at the time of the Restoration, at the time of the first performance of Beethoven's Symphonies at the Conservatoire and the first great works of Berlioz and the Italian Opera."

Rolland then quotes Hugo's famous remark that Germany's inferiority was measured by its superiority in music, to show in what low esteem music had fallen in France. Then he traces the development of music from the Concerts of Pasdeloup in 1861 to the present. In 1880 we find the summit of the success of the Concerts de l'Association Artistique under Colonne, when the prejudice against Wagner had been overcome and his music was being received with French enthusiasm. Gradually we find many of the most noted French artists, musicians and men of letters carried away by the Wagnerian deluge. The *Revue Wagnerienne* was published and many noted writers contributed to the movement. Here was the triumph of a great German in a city and country where he had at first been received with bitter hostility.

In 1890 Russia and Scandinavia commence to have a wonderful influence over the art development of Paris and the French art workers. Meanwhile the Great Belgian César Franck had completed his work, and its influence was hardly less than that of Wagner although it was not accompanied by any spectacular outbursts. Substantial in the extreme and resembling in character the serious efforts of Johann Sebastian Bach, Franck made a magnificent impress upon all French musical art. The *Schola Cantorum* (1894) and the *École Supérieure de Musique,* headed by Franck's famous pupil d'Indy, brought about an altogether new interest in music at the beginning of the present century.

Thus we note that musical interest was expanding in two directions. The French music workers were commencing to take deep interest in the music of previous epochs and likewise in the music of alien composers. Richard Strauss was welcomed to Paris as were the modern Scandinavian and Slavic composers. In 1891 we note the first performance of Bruneau's *Le Rêve,* in 1898 of d'Indy's *Fervaal* and in 1900 of Charpentier's *Louise,* all of them unconventional in the extreme and pointing the way to new musical triumphs for France. In 1902 we note the first performance of M. Debussy's *Pelléas et Mélisande,* which was so new that even the French, accustomed as they are to startling novelties, were astonished. M. Rolland concludes his historical review of the last thirty years with the portentous remark: "From this time on French music felt that it had left school, and claimed to have founded a new art, which reflected the spirit of the race and was freer and suppler than the Wagnerian art. These ideas, which were seized upon and enlarged by the press, brought about rather quickly a conviction in French artists of France's superiority in music. Is that conviction justified? The future alone can tell us."

DEBUSSY'S RAPID RISE.

Most musicians will be somewhat surprised to discover that Claude Achille Debussy was born as long ago as 1862 (at St. Germain-en-Laye). The very newness and freshness of his music has given many who are not informed the impression that Debussy is a very young man. With this has come quite naturally the consequent idea that his development has been rapid and possibly ephemeral. Nothing could be further from the real facts. Debussy's development was the result of a severe grounding in all of the conventional French methods of instruction. That is, he was first made acquainted with the best in the music of the past before his radical departure toward new roads was attempted.

We have in Debussy a peculiar combination of an iconoclast, an extremely sensitive musician, and an artistic temperament altogether unusual. It is often said that he has knowingly surrounded himself with a veil of mysticism for the purposes of gaining publicity. This, however, is a libel upon the man.. From his childhood it is said that he lived in an atmosphere of dreams. His birthplace not far from Paris reached out to the skirts of a beautiful forest where the boy wandered during his play time. Later when he came to write *Pelléas and Mélisande* he remembered this forest and planned the first scene to represent it.

Debussy was fortunate in having as a teacher a former pupil of Chopin in the person of Mme. de Sivry (mother of Charles de Sivry), who oversaw his education until his entrance at the Conservatoire in 1873. At the great French institution Debussy became the pupil of M. Lavignac in Solfeggio and won three medals in this study (1874, 1875 and 1876). Piano was studied under Marmontel and Debussy won the second prize in this study in 1877. His harmony studies were pursued under the direction of Emile Durand. In the class for accompanying he won the second prize in 1880. He also attended the classes in organ under César Franck and the classes in composition under Ernest Guiraud, winning an accessory prize in counterpoint and fugue in 1882, and the second Grand Prix de Rome in 1883. Finally in 1884 his Cantata *L'Enfant prodigue* brought him the Premier Grand Prix de Rome, which entitled him to three years for further development outside of France.

The foregoing dates have been given in detail to show how elaborate the student work of Debussy must have been. Counting the time spent under the benefits of the Prix de Rome we find that Debussy's higher musical education was extended over thirteen or fourteen years. Naturally he did much in the meantime that had to do with his general education. In 1879 he lived for a time in Russia as the private pianist in the home of a rich mechanical engineer.

DEBUSSY IN ROME.

Very few of the great French musicians of the past half century have been deprived of the advantages of the Prix de Rome. At the same time there have been numerous prize winners who have been forgotten almost the moment they have entered the glorious Villa Médicis. This was not the case with Debussy, however, for during his prize years he was very industrious, producing a lyric drama, *Almanzor,* upon a text by Heine; a symphonic suite in two parts for orchestra and chorus (Printemps); *La Damoiselle elue* and a *Fantasie* for piano and orchestra.

It is said that in Rome Debussy met an old gentleman who had formerly been a musician. This unnamed person called the young composer's attention to the remarkable score of Moussorgsky's *Boris Godounov,* which was then procurable in the original edition prior to the retouching which Rimsky-Korsakov accomplished. Debussy was amazed at the bravery of the work which to most musicians of the time and even to-day seems a meaningless jumble. Debussy visited Bayreuth in 1889 and heard *Parsifal, Tristan and Isolde* and *Die Meistersinger.* The following year he returned to the Holy City impressed with the idea that it was impossible to follow two forms of art so radically opposed to each other as the Russian and the Wagnerian schools.

Fortunately Debussy arrived at a time when France was sated with the commonplaces and conventionalities of a beautiful but somewhat artificial past. The radical atmosphere of Wagner was still strongly felt and all France was crying for an art of its own. Consequently Debussy did not have difficulty in winning the interest and favor of many of the older French musicians, including Massenet, who were quick to perceive the signs of the times. Consequently his orchestral work *L'Après-Midi d'un Faune,* produced in 1892, met with surprising favor. It was in the same year that Debussy read that delightful poem of mysticism and symbolism *Pelléas et Mélisande* by the great Belgian, Maurice Maeterlinck. At the same time he secured the rights to compose the music to *Pelléas et Mélisande* although the work was not brought out until ten years later (Opera Comique, April 30, 1902). This epoch-making work required six years to complete. In the meantime he wrote many songs and piano pieces which startled the hearer at first but then in many cases absorbed him by a charm little employed in music, the charm of atmosphere. Conventional melodies were forsaken and instead a new kind of impressionism was making itself felt in music.

Debussy can not be given the credit of having inaugurated this new movement since we have already related his interest in the amazing production of the besotten Russian Moussorgsky. Would the world accept music of this kind? Was it all a passing fad, a kind of cant that people claimed to like simply be-

cause it was fashionable to like the extraordinary. The world is large and tastes are infinite. There will always be people whose musical horizons are lined by simple and beautiful tunes like *Sally in Our Alley* and *My Old Kentucky Home*. Others reach out to Chopin, Raff, Grieg, Beethoven, Brahms and Wagner. Yet others find a beauty in musical atmospheric effects and they are altogether sincere in their expressions of rapture. Fortunately for the world of music there is no high authority to decree what we may like and what we must detest. The Chinaman may revel in his squeaks and the Spaniard may dream to the sweet drowsy music of his guitar.

Debussy has been described as being the height of geniality among friends but unapproachable to strangers. His critical works reveal an envied nicety in the use of words which stamps him as a good conversationalist. He is famed for his delightful improvizations. Despite his reticence he is by no means a weakling but on the contrary has a strong head set upon broad, vigorous shoulders. His hair is dark and his eyes are deep brown.

DEBUSSY'S WORKS.

Of Debussy's works for piano some fifty have been played with success. Of these the best known are the *Deux Arabesques* (1888), *Jardins sous la Pluie* (1903), and *Poissins d'or*. To those who are unfamiliar with Debussy's works the first taste of many of the pianoforte pieces is a disappointment. Indeed there are few who would be brave enough to declare that it is not necessary to cultivate a liking for some of his effects. Passing over a few works of piano four-hands we come to Debussy's songs. Many of these have been widely sung, but the *Romance* to words by Paul Verlet is probably the best known from a popular standpoint. This song, however, is not characteristic of Debussy in his most modern moods. It is an exquisite work well worth the perusal of the accomplished singer. Debussy's choral music like his chamber music is limited to a few works of which very little is heard outside of the great cities. Of his longer pieces for voice and orchestra the most noted is *La Demoiselle Eluè*, a musical setting of a translation of Rossetti's famous poem, *The Blessed Damosel*.

One of the most notable works of Debussy is the setting to the five act mystery play, *Le Martyre de Saint Sébastien*, in five acts by Gabriele d'Annunzio, given for the first time in Paris in 1911.

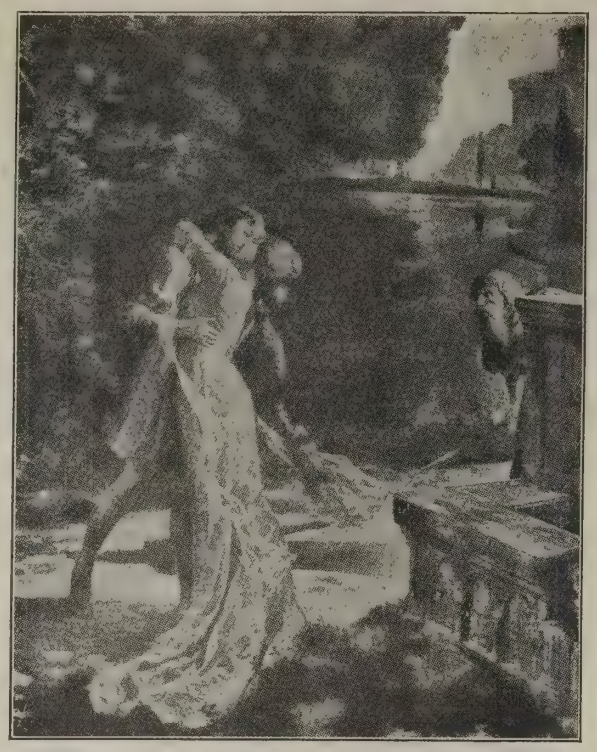
Debussy's gifts as a critic are little known in America but he has written quite extensively upon musical topics. In 1901 he was the musical critic of the *Revue Blanche* and in 1903 he held the same post on the Paris *Gil Blas*.

DEBUSSY AND THE MODERN MUSIC OF FRANCE.

Romain Rolland in the notable book we have quoted above says, "The form of the Wagnerian drama is antipathetic to the spirit of the French people—to their artistic taste, to their ideas about the theatre and to their musical feeling. This form may have forced itself upon us and by right of victorious genius may have strongly influenced the French mind and may do so again; but nothing will ever make it anything but a stranger in our land. Genius has a right to be what it will—to trample underfoot, if it wishes taste and morals and the whole of society. But when those who are not geniuses wish to do the same thing they only make themselves ridiculous and odious. There have been too many monkey-Wagners in France. During the last twenty years scarcely one French musician has escaped Wagner's influence. One understands only too well the revolt of the French mind in the name of naturalness and good taste, against exaggerations, and extremes of passion, whether sincere or not. *Pelléas et Mélisande* came as a manifestation of this revolt. It is an uncompromising reaction against over-emphasis and excess and against anything that oversteps the limits of the imagination. From a scenic point of view, *Pelléas et Mélisande* is also quite opposed to the Bayreuth ideal. The vast proportions—almost immoderate proportions—of the Wagnerian drama, its compact structure and intense concentration of mind which from beginning to end holds these enormous works and their ideology together, and which is often displayed at the expense of the action, and even the emotions, are as far removed as they can be from the French love of clear, logical and temperate action."

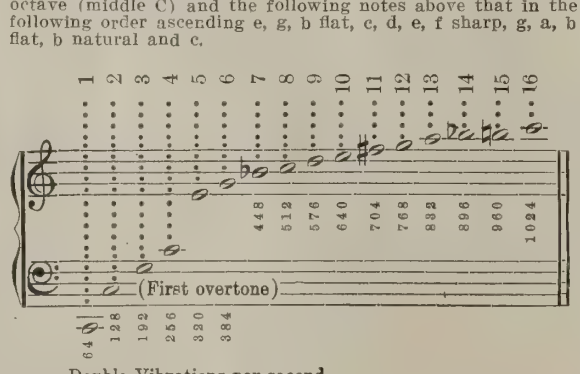
What then is it other than the contrast with the Wagnerian furore that distinguished the music of Debussy and other French musicians of later days from that of the music of their predecessors? With many musicians the first thought when the name of Debussy is mentioned is the whole-tone scale; others ascribe his effects to new and wonderful chords which he and he alone is supposed to have discovered; others claim that his music is little more than a French reflection of Moussorgsky. As a matter of fact, the whole-tone scale has been used many times in the past by different masters although not so continuously as in the works of Debussy.

Mrs. Franz Liebich in her biography of Debussy devotes fifteen pages to a discussion of the *modus operandi* of the French composer but even with such a complete description the trained musician would have difficulty in gaining more than an inkling of the means Debussy employs. It is stated that when Debussy was serving with his regiment at Evreux, the overtones produced by bells in neighboring church towers as well as the overtones of the bugle interested him immensely. It was this, many people believe, that induced Debussy to introduce new and unheard of effects in his

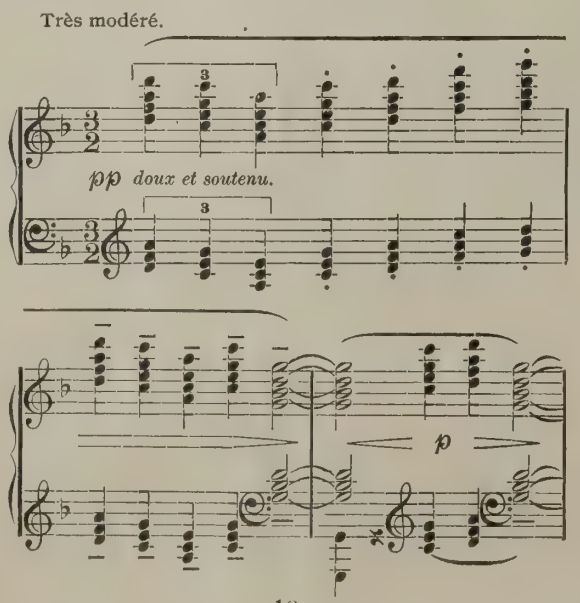
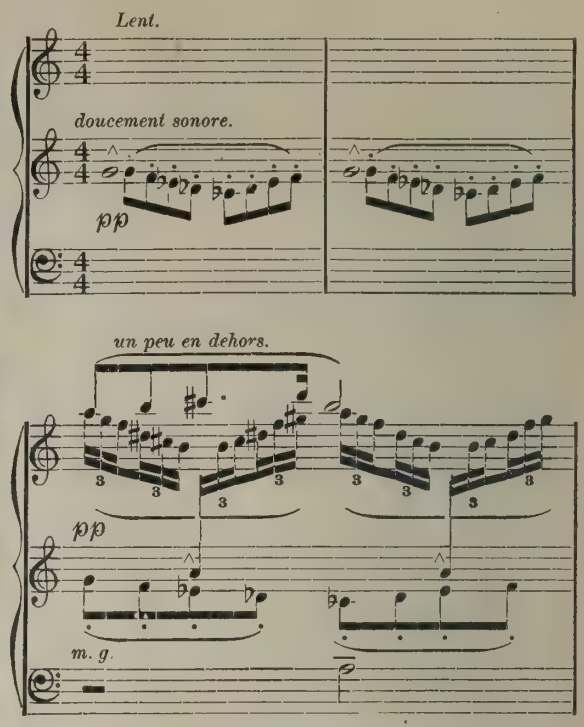


SCENE FROM ACT I OF PELLEAS AND MELISANDE.

compositions. It is not necessary to explain to musicians that every tone is accompanied by a certain series of upper tones, harmonics, or partials, which may be distinctly heard by means of the right apparatus from the physical laboratory. That is, we may by striking let us say C two leger lines below the bass clef detect by means of the proper resonators the octave above, the fifth above that, the second octave (middle C) and the following notes above that in the following order ascending e, g, b flat, c, d, e, f sharp, g, a, b flat, b natural and c.



Double Vibrations per second.

By experimenting with these overtones all related to and contained in the fundamental tone as well as with other overtones Debussy discovered new effects which he constantly employs. Indeed, he thinks nothing of such a passage as this from his *Danse Sacrée* which would have staggered a Richter with its consecutive fifths and its consecutive octaves.

Again such a passage as the following three measures from *Cloches à travers les feuilles* (Bells heard over the Leaves) represent something of the charm which Debussy has found in the whole tone scale.

A DEBUSSY PROGRAM.

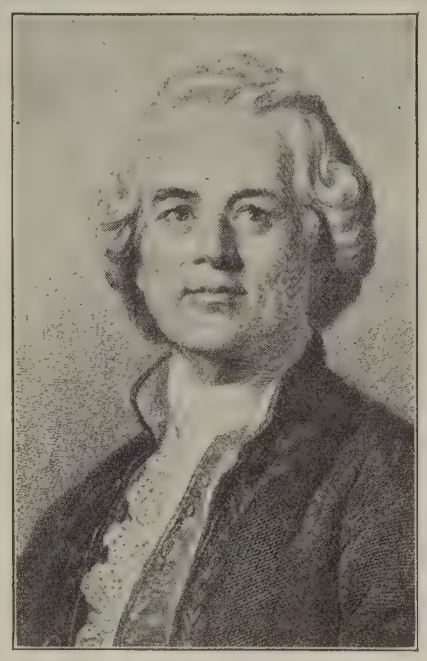
The preparation of a Debussy program is an extremely difficult task inasmuch as everything depends upon the individual taste of the performer and the audience. It should be remembered that to many the music of Debussy is still a meaningless nothing. The average audience accustomed to tunes and conventional harmonies might have their curiosity gratified by hearing some Debussy numbers but many of them would on the contrary feel quite lost in a whole program. This is not said from any lack of appreciation of the great novelty and often exquisite beauty of Debussy's methods but merely to state the fact that most of our public in America at least have not reached the point where some of Debussy's "extreme" works would be relished. Consequently the following is confined to a few of the most demanded compositions of Debussy. It is very difficult to grade these compositions as their character in most instances demands a finished technic. Much has been said of the set known as the *Children's Corner*, including the following numbers: *Doctor Gradus ad Parnassum* (a juvenile satire upon Clementi), *Jumbo's Lullaby or Berceuse des Elephants* (a kind of musical joke which only too few will appreciate), *Serenade for the Doll, The Snow is Dancing, The Little Shepherd, Golliwog's Cake Walk*. None of these bear any resemblance to such pieces as the *Kinderscenen* of Schumann, and the average American child looking for what he has been taught is a tune will look askance upon the teacher who gives him pieces of this type. The pieces would range from the third to the fourth grade in the grading of ten. In marked contrast to the *Children's Corner* we find such a composition as the Valse *La plus que lente*, which is rich in charm, hardly more "extreme" than many of Godard's pieces. It was published in 1910, eight years after the production of *Pellèas et Mélisande*, and shows that Debussy can write without harmonic exaggerations if he so chooses (Grade 5).

Poisson's d'or (Gold Fish) is one of the widely played pieces of the so called "atmospheric" type by Debussy (Grade 8). In the two books of twelve *Preludes* there are many interesting but often highly eccentric pieces such as the *Homage to Pickwick* which has a droning *God Save the King* in the bass. These pieces range from fourth to sixth grade. Probably Debussy's most noted pianoforte composition is the highly "atmospheric" *Jardins sous la Pluie* (Gardens in the Rain), a delightful impressionistic composition representing Debussy's rare talent at its best (Grade 7-8). Debussy's genius is again shown in his transcription for two hands of *La Fontaine* taken from one of Robert Schumann's pieces for four hands (Grade 6). One of the least difficult of the Debussy pieces likely to be of interest to the average player is *En Bateau* (In the boat) probably in the fourth grade. Finally we reach such works as the two *Arabesques*, both of which have been widely played and should be even better known. They may be undertaken by players in the fifth or sixth grades. *Reflets dans l'eau* (Grade 8) has many delighted admirers of rare effects in the futuristic music of today as has the interesting set of pieces known as *Suite bergamasque* which includes the *Clair de Lune*. Debussy's best known songs are: *Les Cloches, Harmonie du Soir, Récit et Air d'Azoel*, and *Air de Lia* from *L'Enfant Prodigue: Le Balcon, Mandoline* and *Romance*.

TEN TEST QUESTIONS.

1. Tell something of the momentous development of music in France since 1870.
2. When and where was Debussy born?
3. Who were Debussy's teachers?
4. When did he win the Grand Prix de Rome?
5. What great Russian musician's works influenced Debussy?
6. In what year did Debussy first produce his famous orchestral work *L'Après-Midi d'un Faune*?
7. When was Pelleas et Melisande first given?
8. Describe Debussy's work as a critic.
9. What unusual scale does Debussy employ in many of his works?
10. Name five works by Debussy.

Christoph Wilibald Ritter von Gluck



1714—The Real Gluck—1787

"The imitation of nature is the end which both poet and composer should set before themselves; that is the goal after which I have striven."

GLUCK'S PERIOD.

In order to picture to ourselves the state in which the art of opera found itself at the time of the birth of Gluck we need only remember that stage performances to which music was applied after the manner of the times in no way reflected the great achievements of Shakespeare, Marlowe, Webster and Molière. Indeed anything in the way of words was thought good enough for a musical setting, and notwithstanding the fact that many noble themes were attempted by operatic librettists, their results amounted to grandiloquent outbursts or insignificant banalities. With the gradual advance of knowledge dating from the invention of printing in 1438 new impulses moved all arts.

Gluck came at a time when the current of intellectual progress was sufficiently strong to make his reforms seem needed to a very great many people. What he really accomplished was of greater significance to the dramatic side of operatic writing than to the musical side at the time when his works were produced. He found opera merely an excuse for the exhibition of the pyrotechnical ability of a few favored singers. The libretti were so hopelessly senseless that no one paid serious attention to them. Indeed, the influence of Gluck's theories was not seriously felt until another great musical champion, Richard Wagner, had extended the campaign of his predecessor. While Wagner regarded the drama and music as sister arts, Gluck sought to make the musical setting subservient to the words, and thereby to make the need for poetry of high quality more conspicuous.

Gluck died twenty-six years before the birth of Wagner. Indeed, the span of Gluck's life occupied years in the eighteenth century almost identical with those covered by Wagner's life in the nineteenth century. Had he lived after the French Revolution instead of before he would have enjoyed the liberty brought about by the great intellectual changes which France, and, indeed, all western Europe, underwent as the thud of the guillotine marked the end of once popular tyrants. Gluck's reforms had not been forceful enough to alter public opinion on operatic matters very radically, for even as Wagner stepped upon the scene we find operatic writers of calibre of Rossini, Bellini, Donizetti and Meyerbeer accepting clap-trap libretti with words altogether too ridiculous for serious consideration. However, Gluck's valuable work was not lost, and although it is the present purpose to consider Gluck as a musician, it is well to keep in view his major achievement.

GLUCK'S ANCESTRY AND YOUTH.

The free life of the forester and game keeper which was followed by Gluck's father and many of his male relatives no doubt had something to do with setting the mind of the boy upon independent artistic aims. His father, Alexander, and his mother, Walburga, were virtually servants, who resided in what was known as the Upper Palatinate, now a part of Bavaria. The former proudly boasted of his position as gun-bearer to the Prince of Savoy. There, in the village of Weidenwand, near Neumarkt, Christoph Wilibald Ritter von Gluck was born July 2, 1714. As a child, the barefooted, bareheaded little Gluck tramped the forests with his father, who sought to make him his successor in the secrets of the wilds. At the age of twelve Gluck entered the Jesuit school at Kommotau, in Bohemia, where during the following six years music became a part of his education. He learned to play the organ, the 'cello and the violin, and gained a reputation as a good singer.

The Gluck family was well blessed with children, and naturally the boy had very little means. Consequently he was forced to give lessons and play in church in order to continue his education. The tradition has it that he was obliged to take his pay from the villages in hen eggs, which Gluck in turn exchanged for money when the day's work was done. In 1735 he was entertained in Vienna by Prince Lovkowitz. While there he succeeded in attracting the interest of Count Melzi, who became Gluck's patron and placed him under the gifted teacher Sammartini in Milan. The young composer remained with Sammartini for four years, and was much impressed by the music of the contemporary Italian composer.

GLUCK'S FIRST OPERA.

In 1741 Gluck produced his opera *Artaserse* with a libretto by Metastasio, the most noted writer of operatic libretti of the time. At the rehearsals failure was freely predicted, partly because of the composer's German origin. "What could be expected of a German who would write operas?" As a concession to the popular Italian taste, Gluck, it is said, tried to imitate the best Italian style of the period and succeeded in turning out an aria so florid and so superficially tuneful that no one would believe that it was not the work of Sammartini. It was thought that that aria might save Gluck's first opera from more or less certain doom. The reverse, however, was the case. The aria was disregarded by the public and the remainder of the opera was markedly successful for a first work. Here was a new composer with something so important to say that he must be reckoned with.

In 1842 came another opera with a libretto by Metastasio. This opera, called *Demofoonte,* was so well received that other cities commissioned Gluck to do new work, resulting in the operas *Demetrio* and *Ipermnestra,* produced in the same year, and followed during the next year by *Siface. Fedra,* produced at Milan, and *Allessandro nell' Indie* were the products of the next two years. Thus we find Gluck in his early thirties as a highly successful composer. We know but little of these early works, as they were not written for the printing press, but for the stage, and they have come down to us only in part.

GLUCK IN ENGLAND.

In 1846 Gluck went to England at the invitation of Lord Middlesex. There he produced *La Caduta de' Giganti.* Handel was then at the height of his fame in London, and apparently a new composer was not welcomed by the loyal English people, as the opera was given only five performances. Shortly thereafter, however, Gluck produced his first opera, *Artamene,* in London, and this met with surprising favor. He was then invited to write a *pasticcio,* or, as the name suggests, a patch work. These unique pieces were often very popular at the time. They consisted of selections from the works of different composers or selections from the works of one composer patched together into an evening's performance.

Gluck's *pasticcio* was called *Piramo e Tisbe,* and was such a dismal failure that the composer was immediately convinced that in the future his artistic purposes should be of a more serious character. It is believed by many that this failure led him to see that the music of an operatic passage reaches its greatest height when it arises naturally from the dramatic situation. However, Gluck was forced by circumstances to write many more works in the old-fashioned Italian style before he produced his famous *Orfeo* in 1762—a memorable year in the history of opera. Such a reform as Gluck brought about demanded years. It could not have been the result of a sudden inspiration.

THE HOUSE WHERE GLUCK WAS BORN.

GLUCK'S FORMATIVE YEARS.

Probably the most interesting period in the composer's life were those years when he was tearing down the old he had worked so hard to learn and building the new which he had reason to suspect could not be welcome to a world long attached to a decadent art. Leaving England, Gluck went to Germany, where he produced a number of operas in succession, none of them at first making sufficient impression to be remembered to this day. (*Le Nozze d'Ercole e d'Erbe,* 1747; *Semiramide riconoschiuta,* 1748; *La Contessa de Numi,* 1749; *Ezio,* 1750; *La Clemenza di Tito,* 1752; *Issipile,* 1752; *Le Cinesi,* 1754; *La Danza,* 1755; *L'Orfano della China,* 1755 (ballet); *Allesandro,* 1755

ballet); *Les Amours champêtres,* 1755; *L'Innocenza gratificata,* 1755; *Antigone,* 1756; *Il Re Pastore,* 1756; *Le déguisement pastoral,* 1756; *Le Chinois poli en France,* 1756; *L'Ile de Merlin,* 1758; *La Fausse Esclave,* 1758; *L'Arbre Enchantée,* 1759; *Cythere Assiegee,* 1759; *Le Diable á quatre,* 1759; *Tetide,* 1760; *L'Ivrogne corrige,* 1760; *Le Cadi dupe,* 1761; *Don Juan* (ballet) 1761).

Of all this long list of operas there are a few that show the bent of the composer toward a more normal representation of the stage situations and the dramatic characters with appropriate music. Some of these operas were conspicuously successful, but on the whole they were of very uneven merit. It took some considerable courage to break away from the comfortable and profitable style in which he found fame and royal favor, but Gluck realized more and more the need for better works. During the years 1747-1762 he had widened his experience by extended travel. Now we find him in Vienna, now in Copenhagen, now in Naples, always working industriously. In 1750 Gluck married Marianne Pergin, the daughter of a rich Viennese banker. It is said that Gluck owed much to this high-minded, able woman with whom he lived in great happiness until the end of his days. In 1754 Gluck received the title of "Chevalier of the Golden Spur" from the Pope, and always insisted upon the title Ritter *von* Gluck—the von signifying the order of nobility received in this way.

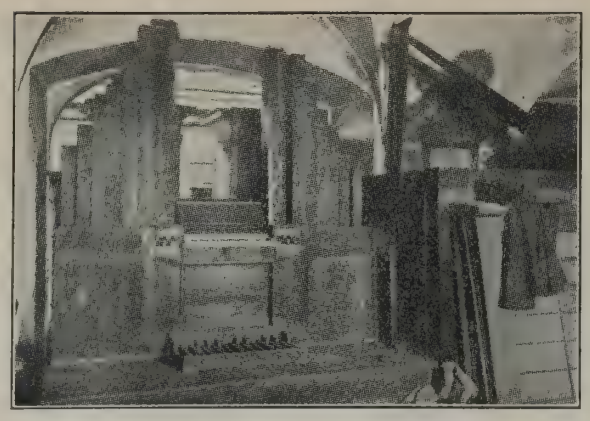
GLUCK'S REFORMS.

In 1762 we find Gluck a man in middle life—he was then forty-eight years of age—actually dissatisfied with what anyone of his contemporaries would probably have reckoned great success. His residence in Vienna, where he met the leading men of culture of the time and where he had opportunities for the study of art, philosophy and science, was of immense help to him and made a very notable change in his attitude toward the opera. The man who deliberately sets out to destroy conventions, must await many obstacles, and when Gluck decided that the time had come to try some of his principles in actual writing he fully realized what he might expect from the public.

In association with the cultured dramatist Raniero di Calzabigi he wrote the opera *Orfeo ed Euridice.* This was given on October 5, 1862, in Vienna, a notable day in the history of the opera. Trouble began for Gluck even with the rehearsals when the orchestra rebelled against his exacting demands, and only the Emperor himself could placate the men. While this first work was received in Germany with some amazement, it was liked by the public, and became very successful. Here, probably for the first time, the balance between the poetical and dramatic treatment of the subject and the musical treatment was effected, although not in any sense perfected. Means for exploiting operatic novelties in those days were exceedingly limited. At great trouble and great expense the score of *Orfeo* was published, but during the three years after its publication only nine copies were sold.

A NEW ERA IN OPERA.

Gluck became very popular in Vienna, and was for some time the music teacher of the Princess Marie Antoinette before her ill-fated departure for Paris. *Orfeo ed Euridice* was followed by several inconsequential works, until in December, 1867, he produced his *Alceste* and in 1870 his *Paride ed Elena.* These marked a noticeable step in advance, for while the theories of Gluck had been advanced as early as 1720 in such a work as *Teatro alla Modo,* by Marcello, Gluck was evidently the first musician with sufficient initiative and technic to bring about an artistic combination of the dramatic and the musical in operatic performances. The world lacks vision, and the innovations of Gluck were scantily appreciated. Accordingly his next work, *Iphigénie en Aulide,* founded upon Racine's *Iphigénie,* was produced at the Opéra in Paris in 1774. Through the intervention of Marie Antoinette, Gluck received the long-sought opportunity of presenting his ideas before



ORGAN UPON WHICH GLUCK PRACTICED.

a French audience. His success encouraged him to adapt several of his former works, and also to write the lighter work, *Armide,* which was produced in 1777.

A FAMOUS MUSICAL WAR.

As with all innovators Gluck was confronted by battalions of enemies who refused to see any music whatever in his work. Wagner, Schoenberg, Strauss and Debussy were none of them reviled more hatefully than Gluck, whose music seems beautifully simple to us to-day. About the time of the production of *Armide* Gluck's enemies took as their champion Nicola Piccini, an Italian composer some fourteen years younger than Gluck. Piccini was a genial, loveable man who hated no one—least of all Gluck—and took no part in the merry war which the friends of the rivals waged. Vindictive pamphlets and articles proceeded from both musical camps, but when Gluck produced his great masterpiece, *Iphigénie en Tauride,* in 1779, even his enemies were forced to concede that its success was so great that their attacks became ridiculous. This opera was followed by another of less significance, *Echo et Narcisse.* His health failing, he returned to Vienna where he died in 1787 of apoplexy.

GLUCK'S POSITION AS A COMPOSER.

It will thus be seen that Gluck, like Wagner, is to be known chiefly as an opera composer. His other works consist of occasional sonatas, trios, overtures (then known as symphonies), some sacred music and a few songs, but these have long since passed into oblivion. His music brought him a large return, and he died a man of considerable means. Part of his fortune, doubtless, came through his marriage. In any event he left his wife an income of thirty thousand florins, several houses and much valuable jewelry that had been presented to him. How pathetic is the comparison of his fortune with that of Schubert or Mozart!

GLUCK'S ART PRINCIPLES.

Gluck wrote quite voluminously upon his art ideals as did Richard Wagner, but only a small part of what he wrote has been preserved. Among other things he declared:

"I sought to reduce music to its true function, that of seconding the poetry."

"I held the opinion that the music should be to the poem what the lights and shades are to a good design, serving to animate the figures without distorting them."

"I had to seek truth of coloring in writing *Paris and Helen* in the different natures of the Spartans and the Phrygians, by contrasting the rudeness and savagery of the former with the delicacy and effeminacy of the latter."

"The imitation of nature is the end which both poet and composer should set before themselves; that is the goal after which I have striven. My music tends only to greater expressiveness and to the enforcement of the declamation of the poetry."

"I have tried in *Armida* to be painter and poet rather than musician."

"Holding as I do the opinion that the melody in my operas is merely a substitute for declamation, it was necessary at times to imitate the native rudeness of my heroes; and I have thought that in order to maintain this character in the music, it would not be a fault to descend occasionally into the trivial."

Ernest Newman, whose *Gluck and the Opera* is one of the finest books of its class yet written, makes the following interesting comment upon the music of Gluck in comparison with that of a later epoch:

"We have seen how closely Gluck's ideas and practices were related to the current aesthetic conceptions of his epoch; and if we now ask the reason for the enormous difference between the music of the eighteenth century and that of the nineteenth, we shall find it in the great nervous change that has come over western Europe in the last century and a quarter. The whole art of the epoch of Gluck indicates a slower beating of the pulse in that day than in this. Great nervous excitation in poetry tends to give birth to the lyrical qualities that are more cognate with music, and while it may be said that in our time poetry is trying to reach forward into music in the last century music seemed to be anxious to live on the lower slopes of poetry.

"The morbid world of Werther was typical of the new element that was being introduced into the life of Europe, an element of vague unrest, of boundless longing, of overwrought nerves and pessimistic philosophies of life; and it was in music alone, the most nervous and most expansive of all the arts, that this new spirit could find its adequate expression. Simultaneously with the general intensifying of nervous life, there came an extraordinary development of what may be called the vocabulary of music, and when the later romantic school came to its operatic work, it found ready to its hand the most varied and most expressive language that art has ever breathed through."

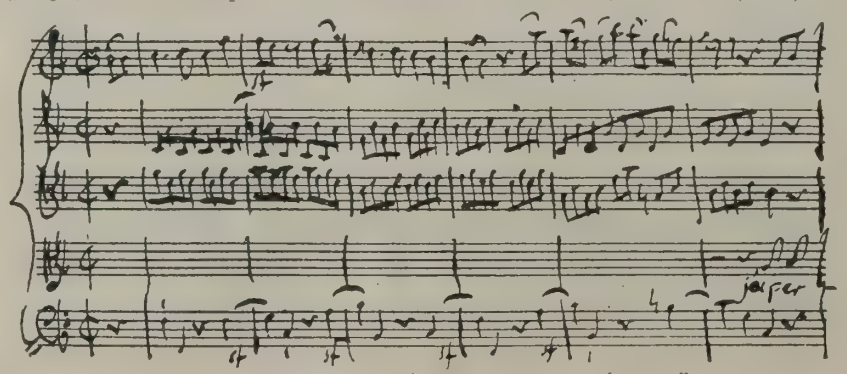
It was nevertheless Gluck who saw the emptiness of the operatic art of his own time, and who very certainly laid the foundation for the greater art of the century he could never see.

TEN TEST QUESTIONS.

1. What was the state of opera when Gluck commenced his work?
2. When and where was Gluck born?
3. Tell something about Gluck's early education.
4. What was the name of Gluck's first opera? When was it produced?
5. How did the English people rank Gluck with Handel?
6. Whom did Gluck marry?
7. What order did Gluck receive from the Pope?
8. Tell something of the famous opera war in Paris.
9. Give one of Gluck's art principles.
10. When did Gluck die?

A GLUCK PROGRAM.

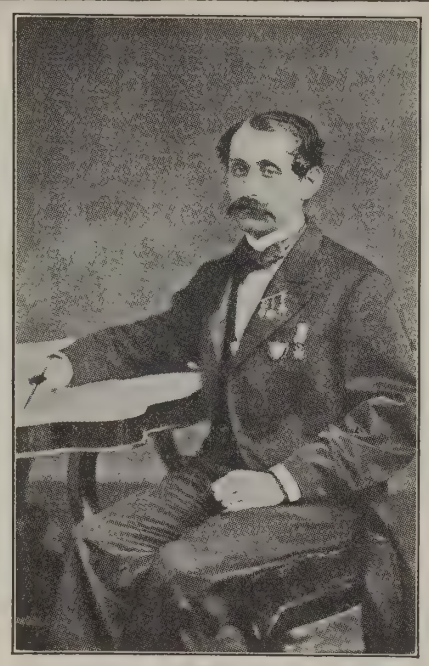
A Gluck program is somewhat more difficult to arrange than a Chopin, Mozart or Haydn program, but by no means so impractical as, for instance, a Berlioz program. Since most of Gluck's music was written for the stage the pianoforte and violin pieces are arrangements of the operatic works in most instances. The most popular of all arrangements is, of course, the Gavotte from *Iphigénie en Aulide* (*Iphigenia in Aulis*), arranged by Brahms. The Saint-Saëns *Caprice sur les airs de ballet d'Alceste,* in its two-hand arrangement, is well known, and the arrangement for two pianos, made by no less than Claude Debussy, is one of the standard difficult pieces in the classic repertoire of the pianist. While quite simple in part this piece demands a most finished execution, and would be placed about Grade 8 in the grading of 10. One desiring to give a program illustrating the various phases of the work of Gluck would do well to secure the *Gluck Album* containing 20 pieces. In the following list those pieces in this album are marked (G. A.):



ORIGINAL MANUSCRIPT OF "I HAVE LOST MY EÚRIDICE."

		Grade
1.	PIANO DUET. *Caprice (Alceste)* ..... Arranged by Saint-Saëns and Debussy.	6
2.	PIANO SOLO. *Aria,* from *Orpheus* (G. A.)	4
3.	VOCAL SOLO. *Come, for My Love Is Waiting, Semiramis*	4
4.	VIOLIN SOLO. *Air by Gluck*..... Arranged by Hans Sitt.	5
5.	PIANO SOLO. *Vivez Aimées jours* (G. A.), from *Alceste*.....	3
6.	PIANO SOLO. *Pantomime,* from *Alceste* (G. A.).....	4
7.	VOCAL SOLO. *I Have Lost My Eúridice*	5
8.	VIOLIN SOLO. *Andante Amabile*..... Arranged by Ruth Laighten.	3
9.	PIANO SOLO. *Gavotte,* from *Iphigenie en Aulide*	8
10.	PIANO SOLO. *Ballet,* from *Iphigenie en Tauride* (G. A.).....	6

Louis Moreau Gottschalk



1829—The Real Gottschalk—1869

"Music is my bride to cheer and delight me.
Music is my friend to amuse and make me gay.
Music—ah! it is my angel to lead me to God."

GOTTSCHALK'S PERIOD.

Over one hundred years ago (December 25, 1814) the Treaty of Ghent was signed and Great Britain and the United States closed the last conflict between the mother country and the energetic New World. A few months thereafter (February 22, 1815), Boston, a favored theater for peace jubilees, held a musical festival celebrating the signing of the treaty. The success of this musical event led to the formation of the *Handel and Haydn Society* one month later. By Christmas of the same year the society was able to give a concert made up largely from the works of Handel and Haydn. In less than ten years the organization had become important enough to commission Beethoven to write an oratorio for its use. Beethoven was greatly pleased, but unfortunately did not undertake the work.

In Philadelphia music had also had a fine beginning, for as early as 1759 there had been a performance of that peculiar contraption known as the *Beggar's Opera*, and in 1801 parts of Handel's *Messiah* had been given at a public concert. In New York the musical work seemed to center at first around the church, and Ritter in his *Music in America* mentions a performance of *The Messiah* taking place in Trinity Church as early as 1750. (The work was first given in Dublin in 1742). Comic operas or more properly speaking, ballad operas, which were mere farces interspersed with songs were given in New York as early as the middle of the 18th century. The musical character of these performances continually improved, and by 1815 we find that the works of Henry Bishop were becoming popular in America. In 1823 Payne's famous *Clari, the Maid of Milan* was presented with music by Bishop (including *Home, Sweet Home*). In 1825 Weber's *Freyschütz* was given in New York in a somewhat garbled form. In the fall of the same year Manuel Garcia brought his opera company to New York. It was made up largely of members of his family and his friends. His daughter, Mme. Malibran, was the leading soprano. Mr. Louis C. Elson goes so far as to call Garcia "our musical Columbus." A number of the representative works of the time, notably *The Barber of Seville, The Magic Flute* and *Masaniello* were given in garbled form.

As early as 1791 New Orleans had a regular company of musical theatrical performers, and by the time of our second war with England there was a regularly established operatic enterprise in the Southern city. Louisiana had become a part of the United States, thanks to good American dollars and Napoleon's fear of England. But it was at heart still a Latin territory. The spirit and traditions of France and even Spain were not to be removed by legal annexation. Indeed, the legislators continued for many years to conduct their debates in the French language, and to this day the tendency to emulate France and things French is very manifest.

GOTTSCHALK'S ANCESTORS.

The foregoing must make quite clear the fact that Gottschalk was born in an atmosphere very different from that of most other parts of America with the exception of the French sections of Canada. French ideals, French literature, French art, French music made New Orleans the Paris of the new world. But there was a still greater French influence in the life of Gottschalk than his environment. His mother was one Aimée Marie de Brasié, a native of New Orleans, who when she was fifteen years old married Edward Gottschalk, who went to America from England in 1828. The father, it is understood, had studied medicine in Leipsic, and had secured his degree there.

GOTTSCHALK'S CHILDHOOD.

Louis Moreau Gottschalk was born in New Orleans, May 8, 1829. He was said to have been very frail and very fair when a child. His personal beauty was such that it attracted wide attention, and he was a most amiable, tractable child. His sister relates that once, while their mother was resting at Pass Christian, she was startled by hearing the sound of a very attractive melody coming from the adjoining music room. It was a melody the mother had played. She knew that no one else but her three-year-old baby was in the house. Half startled and half delighted, she rushed to the room in which the piano stood and found Louis Moreau Gottschalk standing on a high stool.

The child's father was startled by this unusual manifestation of talent, and an expert was brought in in the person of a French musician called Letellier. He mapped out a course suitable to the talent of so young a pupil. At the age of six Gottschalk commenced studying French and also the violin with a teacher named Ely.

According to an account coming from Gottschalk's sister, the boy was so remarkable that he was requested to play the organ during the absence of the local parish organist. Indeed, he was impressed into service without warning of any kind. His teacher pulled the stops and used the pedals, but the boy read the music for the entire mass at sight. At the end he was so exhausted with excitement and delight that after running home to tell his mother he fell weeping hysterically in her arms.

A PRODIGY.

At eight Gottschalk gave a concert in aid of a violinist connected with the French opera (M. Miolau), who had been attended by misfortune. The concert was a huge success. After the child was home safely tucked away in bed he was awakened by a serenading party composed of the violinist and his many friends from the opera.

DEPARTURE FOR EUROPE.

Although even at that time musical culture had made a very gratifying advance in New Orleans, it was realized that a course of study in Europe was well nigh indispensable for the very talented boy. This was difficult to bring about, principally because the boy and his mother were so deeply devoted to each other. He was, according to all accounts, an unusual youth in the sense that he was constantly trying to do good to others. In after years his unselfishness was noted by many observers. A stern father, however, settled the European question by booking his passage on a steamer leaving New Orleans in May, 1842. By this time the boy had become very popular in his home city, and his farewell concert was attended by a very large audience. His departure was kept secret from his mother, and she was so prostrated by his going that for a time it seemed as though she might not survive.

AT SCHOOL IN PARIS.

Arriving in Paris, the twelve-year-old virtuoso was put in a private school conducted by M. Dussart. For the first six months he studied with Charles Hallé. Hallé (originally Carl Halle) was a German who had settled in Paris and had become the friend of Cherubini, Liszt, Chopin and others. In 1843 he went to England, where he worked for most of the rest of his life as a conductor and as a teacher. He was knighted in 1888. His position was such that he was able to introduce the wonderfully gifted Gottschalk to many celebrities. When Halle left for England, Gottschalk became the pupil of Camille Marie Stamaty, a pupil of Kalkbrenner and Mendelssohn. Stamaty also became the teacher of no less a master than Saint-Saëns. Under this new teacher Gottschalk made remarkable progress, and it is said that Chopin took a great interest in his work. His teacher in harmony was M. Maledan.

STUDENT LIFE IN PARIS.

Gottschalk was fortunate in having two influential relatives who introduced him into the exciting life of the Parisian capital. These were his aunt, the Comtesse de Lagrange, and his cousin, the Comtesse de Bourjolly. With the talents he soon became much sought, and his brilliant improvisations became the talk of Paris even in the days of great masters of the keyboard like Liszt, Chopin and Thalberg. Still a child, he found time to write down some of his improvisations, and the result was his *Ossian* and the *Danse des Ombres* both of which were dedicated to his mother. At fifteen he was writing such pieces as *Bannier, Savanne* and *Bamboula*. An attack of typhoid fever proved an obstacle in his school work from which he did not recover for some considerable time. According to one report he was the pupil of Berlioz for a time, but it is not unlikely that he was rather his *protégé* than his pupil since the older musician took a fatherly interest in the work of the rising young pianist and composer.

His association with Berlioz was so important to him that he declined an invitation to visit the Queen of Spain. Frequent concerts took place in the Salle Pleyel, and many of the musicians of the day were very enthusiastic. Naturally men of the type of Offenbach, Le Couppey, Jos. Ascher and many others were fascinated by the immense facility with which Gottschalk treated his melodic ideas. His judgment was greatly respected, and when he was little over sixteen he was asked to act as one of the judges at a prize contest at the Paris Conservatoire. At the same time he gave a series of highly successful concerts in which Berlioz participated.

Overwork and overexcitement proved too much for so sensitive a youth, and in 1847 he was obliged to take a long rest. At every place, however, he was importuned to give concerts, and in Switzerland especially he extended his reputation very considerably through occasional appearances. In the meantime his family in America had become excited over the reports of his success, and his mother and his sisters visited him in Paris in December of the same year. This encouraged him immensely, and he wrote many of the popular salon pieces of the type which made his name famous during the next quarter of a century. Much of his time was devoted to playing for charitable purposes, as he was only too anxious to help others at all times.

EARLY CONCERT TOURS.

In 1849 Gottschalk made a tour of France, only to find that his pieces were played everywhere by people who were anxious to *fête* him after every performance. His father arrived in Paris and Gottschalk returned long enough to greet him and then departed for an extensive tour of Spain. There he was lionized in a manner difficult to understand in this more materialistic age. The king gave him the diamond cross of "Isabella la Catholique" and that of "Leon d'Holstein." The sword of honor, "El Chielanero," was also bestowed upon him.

One sensational tale is told of his visit to Spain. A young woman who was devoted to music lay at death's door. She had longed to hear Gottschalk play, but was unable to leave her bed. She was in humble circumstances. The pianist heard of this and had his instrument taken to her room. There he played while her spirit departed in peace. After two years spent in the adulation of his Spanish admirers, he returned to Paris and left for New York in 1852, where he was greeted by his father and brothers. Gottschalk never saw Paris again.

AMERICAN APPEARANCES.

About the middle of the last century, Niblo's Garden was one of the chief amusement resorts in New York. It possessed a large auditorium and everything from symphony concerts to spectacular extravaganzas was presented in that famous theatre. Accordingly Gottschalk's first American appearance was scheduled to take place there. (Feb 11th 1853). Some of his fascinating piano pieces had gained some popularity in America and the concert was very successful. The musical criticism of the day leaned rather toward the spread eagle English which resounded through our legislative halls after the fashion of Daniel Webster. One of the papers in endeavoring to pile on applause of the exaggerated kind said, "Gottschalk has the dexterity of Jaell, the power of Mayer and the taste of Herz," a criticism altogether without meaning in this day since the minor pianists with whom he was compared are rapidly becoming little more than obscure phantoms in musical history. In another paragraph we are told that "he dashes at the instrument as Murat charged the enemy." The New York Tribune even went so far as to intimate that it was very gratifying to observe a citizen of our glorious

republic 'eclipsing Beethoven and certain other classical "old fogies."

A more authoritative criticism, albeit from an impassioned musical enthusiast, comes from no less than Hector Berlioz, and reads:

"Gottschalk is one of the very few who possess all the different elements of a consummate pianist, all the faculties which surround him with an irresistible prestige, and give him a sovereign power. He is an accomplished musician; he knows just how far fancy may be indulged in expression. He knows the limits beyond which any liberties taken with the rhythm produce only confusion and disorder; and upon these limits he never encroaches. There is an exquisite grace in his manner of phrasing sweet melodies, and throwing off light touches from the higher keys. The boldness and brilliancy and originality of his play at once dazzles and astonishes, and the infantile naïveté of his smiling caprices; the charming simplicity with which he renders simple things, seem to belong to another individuality, distinct from that which marks his thundering energy: Thus the success of M. Gottschalk before an audience of musical cultivation is immense."

GOTTSCHALK AS A COMPOSER.

Berlioz's adulation must come as a surprise to many who have read for years some of the supercilious criticisms of lofty musicians who fail to see anything of merit in the very individual work of Gottschalk because he worked along a somewhat different plane from that of the more serious and more exacting musicians whose names are classed with the masters of the art. However, the day of Gottschalk is now long past, and we may estimate his artistic achievements as well as his shortcomings through the perspective which lends frankness to judgment. Such programs as Gottschalk played would be impossible in the concert halls of America to-day. Compared with the great masterpieces for the piano, many of Gottschalk's works would be declared trivial and even *banal* by the average newspaper critic. This criticism would be justified in many cases. Even in Boston in his own day Gottschalk was very coldly received, for Boston was already saturated with the classicism of the German school. Regarded by the severe standards of taste cultivated by the musician who has rarely been away from his Bach, Beethoven and Brahms long enough to learn that fully three-fourths of the world still clings to pretty and catchy tunes of a more or less commonplace type, Gottschalk must forever remain beyond the pale. But for the millions who have yet to attain the musical heights Gottschalk and composers of his type are still the silken rope up which they are most likely to climb, if climb they will. Considered broadly, music of this class holds a far more important place in our general musical development than some hyper-critical, not to say "snobbish," censors ever admit. However, this discussion of a somewhat important phase in our American musical progress must not induce the reader to look upon the music of Gottschalk as lacking in merit. Indeed, much that Gottschalk did in the way of inventing tunes and treating them effectively for the pianoforte was highly commendable. His *Pasquinade*, for instance, is very striking both from the melodic and rhythmic standpoint. Compared with the *Ninth Symphony* or *Die Meistersinger*, it becomes absurdly insignificant, but notwithstanding this it possesses a distinct merit as a composition of its class and generation. The ever popular *Last Hope* is simply a hymn-like tune with a decorative variation that, although superficial, is attractive, effective and distinctive. Gottschalk at least devised a treatment for this particular piece that gives an effect quite different from the conventional variations that were being turned out in his day as fast as the labored printing processes of the time permitted. Gottschalk's *Last Hope* is a fair example of the more stereotyped variations upon which so many musicians pinned their bid for present material success as well as their hope for immortality.

GOTTSCHALK AS A TEACHER.

It is hard to think of a man of Gottschalk's temperament as a teacher but nevertheless he frequently had pupils. His charming personality made him very popular. Of all those who studied with him none has gained a popularity equal to that of Teresa Carreno, who still is loud in his acclaim. Those who knew Gottschalk also knew that though he played his own type of composition at his concerts he was also well acquainted with the works of the classical masters and played them finely. Gottschalk, despite his impassioned disposition, was complacent enough to realize that it was his own individual works written along the lines of the style of *salon* compositions then so popular that made him in demand. Boston deigned to hear him and tried to accept him despite his training and traditions but in other parts of the country Gottschalk excited a *furore* hard to realize in this day. He visited cities then comparatively small in size such as Albany, Syracuse, etc., and the public literally went wild over his playing.

GOTTSCHALK IN LATIN-AMERICA.

In 1856 Gottschalk sailed for the West Indies and found himself so delightfully received by the warm-blooded people of the tropical isles that he remained with them for some six years. There he produced some of his most interesting work as a composer. Gottschalk went from town to town like a monarch. His presence was the signal for a *festa*. That he was delighted is shown by his letters, which are a mixture of commonplaces reflecting the languid life of the torrid climate, here and there invigorated by quotations from Shakespeare and sauced by comparisons of the tropical bill of fare with the menu of Delmonico. Many of the things he produced were so trivial that he himself had them put out under the nom de plume "Seven Octaves," but he did produce such a piece as *Ojes Creoles*, and we are told that he was more susceptible to the eyes of the lovely creoles than was best for his musical advancement.

Departing from the West Indies he toured through Central America and Venezuela, returning to New York in 1862. Much to his surprise he found New York as brilliant and apparently as prosperous as ever despite the fact that the country was in the midst of one of the most terrible of all wars. He gave concerts successfully and was delighted with the country as he found it after so long an absence. The papers were so enthusiastic over his playing that he was "sickened with the flattery." At other critics who failed to enjoy his light hearted compositions and appreciate them as representatives of a special style he had favored he hurled, "Why will they exhaust their ten-pounders in order to kill mosquitos." In Boston his reception by the public was more favorable, but the papers still regarded him coldly. He took sides with the North in its struggle against the South and in Montreal when he was requested to play *Dixie*, went to the piano and played an elaborate improvisation around *Yankee Doodle*.

RETURN TO SOUTH AMERICA.

In 1865 Gottschalk sailed for San Francisco. Transit by land across the continent was far more difficult at that time than the little matter of the water voyage around South America. After a none too successful sojourn in California, he sailed for South America, where he met with immense favor in all the countries he visited. His houses were "sold out" eight days in advance and seats brought as high as twenty-five dollars apiece. In Brazil he became a favorite of the emperor, and his friendship with the Portuguese pianist, Arthur Napoleon, was also of great assistance to him in Rio Janeiro. In South America he won popular favor by his charitable tendencies and his interest in establishing free schools. Indeed, there are many who feel that his influence upon education in the Latin-American countries was very great indeed. A quotation from one of his addresses indicates a very broad grasp of an important principle which he endeavored to get South Americans to observe:

The popular system of education in the United States is that austere elaboration, which, of a child, makes successively a man, and later a citizen, has for its principal object that of preparing the individual for the use of liberty, that cuirass of the strong, but which frequently for the weak is transformed into the shirt of Nessus. In my country, it is not its eminent individuals, but the superiority of the intellectual level of the people, which attracts the attention of the observer; for however great Prescott, Longfellow, Everett, Bancroft, and many others may be, these noble characters are lost to view in presence of the enlightenment of the collective entity—the "people."

A Berlioz-like combination of players pleased the South Americans, and Gottschalk arranged orchestras with eight hundred performers and sometimes he had as many as thirty pianists. The emperor of Brazil took an active interest in all these "events." He even made Gottschalk director general of all the bands of the Army and Navy so that he would have as much help as he needed. Gottschalk rejoiced in the possession of eighty drummers.

GOTTSCHALK'S LAST DAYS.

On the 26th of November Gottschalk conducted a huge festival in Rio Janeiro. A feature of the concert was a "Marche Solemné" which he had arranged for the orchestra. It concluded with the National Hymn. Gottschalk had hardly recovered from an attack of yellow fever. The next day the worn-out musician tried to lead the orchestra again, but was too weak to do so. He gradually grew worse and died on December 18, 1869. The Philharmonic Society conducted the funeral, and for some time his body laid in state. On the day of the burial, business ceased in the Brazilian capital and the streets through which the cortêge passed were lined with people for miles. He was buried within the rites of the Roman Catholic Church, of which he had been a member during his entire lifetime.

AVAILABLE GOTTSCHALK COMPOSITIONS.

The writer has made a somewhat careful survey of the compositions of Gottschalk, noting particularly those which are still in popular favor as well as some which have not stood this "survival of the fittest" test but which are nevertheless of merit musically. The numerals represent the grade. *The Union* (A very elaborate paraphrase upon American national airs), *Yankee Doodle, Hail Columbia, Star Spangled Banner* (9); *Tournament Galop* (6); *Souvenir de la Havana* (a surprisingly beautiful Habanera with rhythmical difficulties which put it in 8); *Souvenir Andalouse* (brilliant collection of Spanish themes, 5); *Pasquinade* (one of Gottschalk's most characteristic pieces, 5); *Creole Eyes* (may also be obtained in duet form, 4); *Orfa Grand Polka* (brilliant piano piece of great popularity, 4).

Radieuse Valse (7); *Ricordati Nocturne* (6); *Marche de Nuit* (7); *Love and Chivalry* (4); *Morte* (6); *The Maiden's Blush* (4); *Marguerite Valse* (4); *The Last Hope* (7); *Jeunesse Mazurka* (4); *Marche Funèbre* (this is an exceptionally fine work even in this day, 7); *Bamboula* (interesting and characteristic, 9); *Le Bannier* (West Indian Negro folk song type made into an interesting piano piece, 7); *Eighth Ballade* (showing Gottschalk's aspirations toward a higher style); *The Banjo* (immensely popular, 8); *The Dying Poet* (4); *Fairy Land Schottisch* (trivial, 3); *Danse Ossianique* (6); *Valse Poetique* (7); *Grand Scherzo* (indicates Gottschalk's possibilities had he set his aim just a little higher. This is a very unusual composition for its time, 7); *Water Sprite* (popular but trivial, 7); *The Spark* (5); *The Tremulo* (possibly Gottschalk's most successful effort, 8).

The difficulties in Gottschalk's works are of a purely technical character except in those cases where he has reproduced the fascinating but baffling rhythms of Latin-America. Space prevents us from mentioning other compositions of merit but less renown than the above.

AN APPRECIATION OF GOTTSCHALK BY ONE WHO KNEW HIM.

Some years ago John Francis Gilder, an American pianist and composer of popular salon music, wrote the following appreciation of Gottschalk in the *Musical Record*. It is not given here as an accurate estimate of Gottschalk's standing as an artist but rather as means for the present day reader to understand the enthusiasm with which Gottschalk was regarded by his contemporaries.

"I have heard many pianists of note dating back into the 'forties' beginning with Henri Herz and extending through to Paderewski. Of the entire number I consider Thalberg, Gottschalk and Rubinstein the three greatest. Each possessed genius, originality and individuality as a composer. Rubinstein covered a larger range of compositions than either of the others. Thalberg created a new school of piano effects, and Gottschalk had very great individuality as a composer. His compositions, however, require for their proper interpretation not only an almost perfect technic but a touch capable of the most delicate expression and also of great power. To be a good Gottschalk player requires a poetical nature. One must possess the delicacy of a Joseffy combined with the power of a Rubinstein to be able to give a correct idea of the full capabilities of Gottschalk's music.

"Although I appreciate and admire Gottschalk as a composer, I think he was still greater as a virtuoso. I have had many opportunities for hearing him play and imbibed inspiration from his superb performance of his most notable pieces.

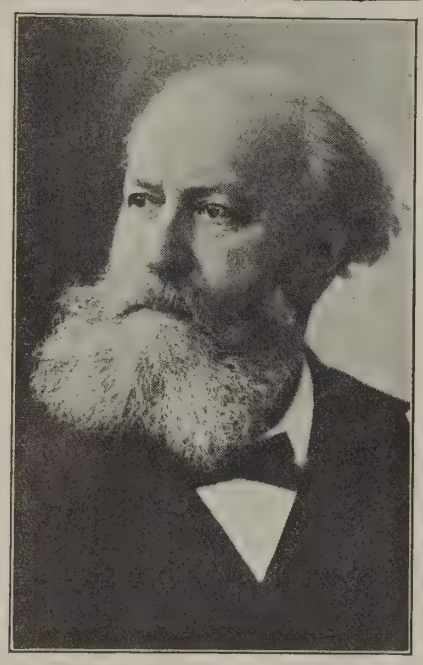
"When Gottschalk came upon the stage at a concert he always wore white kid gloves. After seating himself at the piano, while slowly pulling off his gloves, he would look around at the audience, smiling and bowing to friends whom he recognized. He usually improvised a few chords before beginning the piece and the exquisite harmonic effects he produced were always in perfect taste and correct form. His touch was indescribably charming and he produced tones from the piano that have probably never been equaled by any other performer. I never heard Liszt, but presume that there were points of similarity between him and Gottschalk. Undoubtedly they were the two greatest pianists that ever lived.

"It is not true that Gottschalk only excelled in the performance of his own compositions. I have heard him play Bach fugues and other classics, one after the other, with the most wonderful effect. Whatever he played he glorified with the superb quality of tone and brilliancy of execution always at his command. He had an enormous repertoire at his command. People wanted to hear Gottschalk play Gottschalk. There is nothing very remarkable in that. When Charles Dickens gave readings in this country he read from his own works exclusively. No one criticized him for not reading selections from the work of other authors. Gottschalk's compositions are so original and charming that they were, when played by him, indescribably effective. When he played the *Last Hope* he made the melody sound as though someone was playing it upon an organ with the vox humana stop drawn, and the delicate runs accompanying it sounded like the murmurs of an Aeolian harp. The effect was such that many in the audience would be affected to tears.

TEN TEST QUESTIONS.

1. Name an important historical event that influenced American musical history.
2. Tell something of Gottschalk's ancestry.
3. When and where was Gottschalk born?
4. Under what influences did Gottschalk come in Paris?
5. Tell something of Gottschalk's tour of Spain.
6. When did Gottschalk return to America?
7. Tell something of Gottschalk as a teacher.
8. Describe Gottschalk's tour of South America.
9. What government position was bestowed on Gottschalk in Brazil?
10. When did Gottschalk die?

Charles Francios Gounod



1818—The Real Gounod—1893

"It is not labor that kills. It is sterility. To be fruitful is to be young and full of life."

GOUNOD'S PERIOD.

THE calamitous power of Napoleon Bonaparte came to an inevitable end with the mad flight of the French troops from Waterloo, June 18, 1815. The great devastator had for years drained France of its strongest and healthiest men to gratify his ambition for dominon and his appetite for military success. Singularly enough many of the most famous musicians were born during this period of great upheaval in Europe. Charles François Gounod came into the world to witness numerous wars and continual political turmoil in his own country where the government could turn from a monarchy to a republic literally over night. Nevertheless, he was an emissary of peace during his entire lifetime, and stood amazed at the continual reversion of man to the barbarisms of war. Indeed, we may well ask ourselves whether the man who could strike terror throughout Europe was as important to civilization as one who could produce the following thought found in one of the letters of Gounod written in 1870, just after our own civil war, and just before the Franco-Prussian war.

"Humanity yet lingers, it would seem, under the grim shadows of chaos, amidst the monstrosities of the iron age; and instead of driving their weapons into the earth to benefit their fellow creatures, men plunge them into each other's hearts to decide the ownership of the actual soil. Barbarians! Savages!"

GOUNOD'S ANCESTRY.

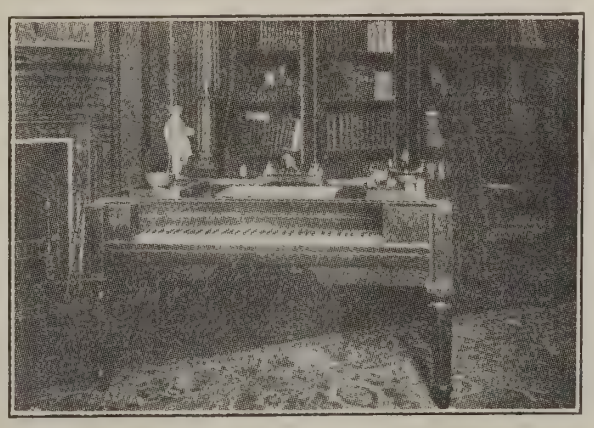
Gounod's father, François Louis Gounod, was born in 1758 and did not marry until he was forty-seven years old. He died when his son Charles was only five years old. A painter of distinguished note himself, he spent much of his time restoring many of those great masterpieces to be found in the lavish summer homes of the French monarchs at Versailles. His ancestors had been makers of the elegantly engraved armor and weapons that added so much to the spectacular attractiveness of the wars of other days. It was Gounod's mother, however, who developed the love for music in the little child who was to write operas and oratorios which brought his name such wide renown. She was the daughter of a French magistrate, very pious, highly cultured and was a music teacher for over thirty-two years.

GOUNOD'S BIRTHPLACE.

At the time of the master's birth Gounod's parents resided in a modest little house in the section of Paris near the venerable Abbey of St. Germain des Prés. The artist father and musician mother fighting valiantly against commercialism and mediocrity upon one side and poverty upon the other had a very happy home nevertheless. The father's artistic conscience was so highly developed that he would work with extravagant disregard for the value of his time in order to have his art creations worthy. His wife in fact was compelled to argue with him to send them to market when there was real need of money in the home. Cleaning his palettes and even finishing some of the pictures herself she gained an artistic insight which at the death of her husband in 1823 enabled her to continue the little art class which had been the mainstay of the family. There were two children, Charles François and his brother, ten years older. The little mother struggled valiantly on for years, teaching drawing and music, from early morning until late night, in order to secure the right support and educational advantages for her sons. So beautiful was her maternal devotion that we may well pause for a while and draw back the curtain of years to look upon a little scene which reveals the spirit of musical enthusiasm which must be at the base of the successful musical career of every successful student. Gounod in his own story of his life tells of his first visit to the opera together with his mother and his older brother:

GOUNOD'S MAGNIFICENT HOME AT ST. CLOUD.

"I was nearly wild with impatience and delight. I remember I could not eat for excitement, so that my

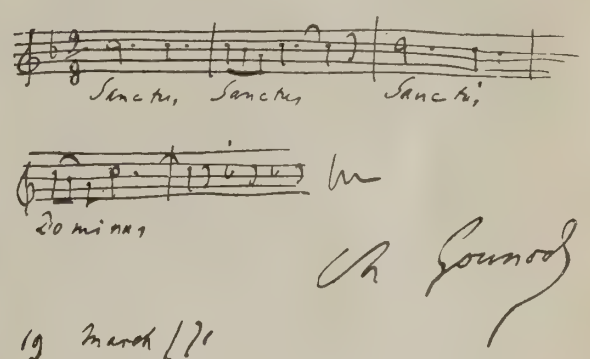


GOUNOD'S WORK ROOM.

mother said to me at dinner, 'If you don't eat your dinner I won't let you go to the opera,' and forthwith I began to consume my victuals, in a spirit of resignation at all events.

"We had dined early that evening as we had no reserved seats (this would have been far too costly), and we had to be at the opera house before the doors were opened, with the crowd of people who waited on the chance of finding places untaken in the pit. Even this was a terrible expense for my mother as the seats cost three francs and seventy-five centimes each (about seventy-five cents).

"It was bitterly cold; for two mortal hours did Urbain and I wait, stamping our frozen toes, for the happy moment when the string of people began to move past the ticket office window. We got inside at last. Never shall I forget my first sight of the great theater, the curtain and the brilliant lights. I felt as if I were in some temple, as if a heavenly vision must shortly rise upon my sight. At last the solemn moment came. I heard the stage manager's three knocks and the overture



SCORE OF THE "SANCTUS" FROM THE "M. ESSE SOLENNELLE."

began. My heart was beating like a sledge hammer. Oh, that night! that night! what rapture, what Elysium! Malibran, Rubini, Lablanche, Tamburini, the voices, the orchestra! I was literally beside myself. That night I never closed my eyes; I was haunted, 'possessed.' I was wild to write an *Otello* myself."

Charles never forgot his mother's sacrifices, and his devotion to her up to the time of his death was very beautiful. The following lines found in the preface to his autobiography are well worth quoting:

"If I have worked any good during my life, by word or deed, I owe it to my mother and to her I give the praise. She sleeps beneath a stone as simple as her blameless life had been. May this tribute from the son she loved so tenderly form a more imperishable crown than the wreaths of fading immortelles he laid upon her grave, and clothe her memory with a halo of reverence and respect he fain would have endured long after he himself is dead and gone."

GOUNOD'S EDUCATION.

As a child Gounod possessed the gift of absolute pitch. He discovered that the dogs barked in certain pitches and that the street venders sang "as if they were crying" when they sang in the minor mode. His early training was almost entirely received from his mother who, however, did not wish to have her son a musician, knowing the privations which many unsuccessful artists undergo. She did, however, place him unter the instruction of the noted contrapuntalist Anton Reicha, who advised Madame Gounod to make a musician of the boy. Accordingly, after he had received his Bachelor's Degree from the Lycée St. Louis, he entered the Paris Conservatorei where he studied with Halévy, Lesueur and Paër. In 1837, after he had been in the conservatorei but one year, he won the second Prix de Rome with his cantata *Marie Stuart* and *Rizzio;* and in 1839 he won the Grand Prix de Rome with his cantata *Fernand,* carrying twenty-five votes out of twenty-seven.

His residence in Rome made a profound impression upon him and led him to make a thorough study of the old ecclesiastical music of Palestrina, whom he always compared with Michaelangelo. Of them he said, "Both have the same simplicity, even humility of manner; the same seeming indifference to effect, the same scorn for methods of education. There is nothing artificial or mechanical about them. The soul wrapped in ecstatic contemplation of a higher world, described in humble and submissive language the sublime visions that pass before its eyes. The art of the two masters is a sort of sacrament, whose outward

and visible sign is but a transparent veil stretched between man and the divine and living truth."

On his way back from Rome Gounod met Mendelssohn and other famous musicians, and became acquainted with the radical departures represented in the innovations of Schumann.

GOUNOD'S LATER LIFE.

Arriving in Paris Gounod was appointed to the post of organist at *Les Missions Etrangères* and apparently had the customary difficulties of the organist of to-day since the Abbé felt it necessary to remind him that the parishioners did not think his style entertaining—whereupon Gounod reminded the Abbé that he had come to improve the musical taste of the parishioners and not to consult it. Gounod, however, was devoted to the church and took a course in theology for two years. It was at one time expected that he would enter the priesthood. After five years of comparative oblivion the name of Gounod comes to the public notice through the successful performance of his *Messe Solonelle* in London. His first attempt at a three-act opera *Sappho* was produced at the Grand Opera House in Paris in 1851. It was not, however, a success owing to a weak libretto.

In 1852 Gounod became conductor of the united male singing societies in Paris as well as the vocal schools. Gounod's important dramatic works were produced during the years from 1850 to 1870, after which he devoted his time almost wholly to religious compositions. The dates of the best known works are as follows: *Sappho* (1851), *Ulysses* (1852), *La Nonne Sanglante* (1854), *Le Médecin malgré lui* (1858), *Faust* (1859), *Philémon et Baucis* (1860), *Le Reine de Saba* (1862), *Mireille* (1864), *La Colombe* (1866), *Romeo et Juliette* (1867). Although Gounod was a thorough master of the resources of the orchestra his two symphonies (D and E flat), written in 1852, have never claimed wide attention and are generally conceded to be unimportant.

It was, however, not until 1859 that his great success *Faust* was first produced. The master had been greatly attached to the poem for many years. Even during the glorious days at the *Villa di Medici* in Rome we find him studying the Goethe version of the legend. This remarkable opera was first performed in America in 1863. A recent book upon opera estimates that it is sung throughout the world more than any five operas combined. At the Paris Grand Opera *Faust* has been given 1,500 times, and no less than $30,000 has recently been spent for new scenery for this opera alone. This seems quite astonishing when it is remembered that the first productions of the opera were very far from being successful. *Faust* is said to have earned over three million francs for the producers. Performances of the opera were prevented in Rome as the government prohibited representations of "his satanic majesty" on the stage.

At the outbreak of the Franco-Prussian war, Gounod, who detested fighting, sailed for England together with his wife and two children. He conducted concerts at the Crystal Palace, concerts of the Philharmonic, and concerts of the Gounod Chorus (later the Royal Choral Society). While residing in England he is said to have written many of the very much sung sacred songs, including *The King of Love My Shepherd Is, There is a Green Hill Far Away, Nazareth,* etc.

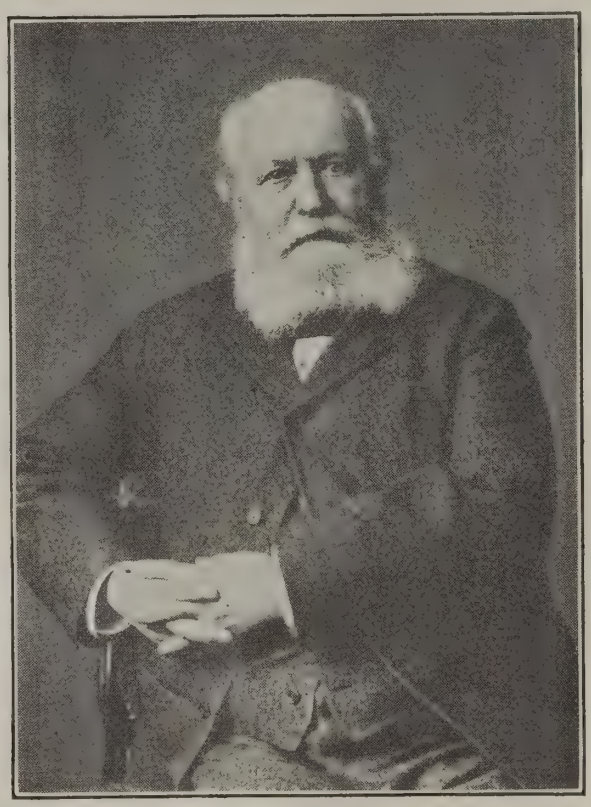
In 1875 Gounod returned to Paris, where he had been made a member of the *Institut de France.* Here he devoted himself to the composition of two sacred works. *The Redemption* (first produced in Birmingham, England, 1882), and *Mors et Vita* (first produced in Birmingham in 1885).

In 1893 Gounod was engaged upon work with a *Requiem.* He was going over the score of what he hoped to make his greatest work and describing his purpose to a pupil when he came suddenly upon a particularly effective passage, and, in the excitement of the moment, fell over the score, dead (October 11, 1893). Like Mozart he had provided his own memorial service. His funeral in Paris indicated the regard of the French state for its men of genius. Preceded by a company of police and followed by cavalry, infantry and artillery—an odd cortège—the procession included many of the most famous men of letters, science and art in France. Queen Victoria, always an ardent admirer of Gounod's music, sent a handsome wreath to be placed upon his grave.

GOUNOD AT HIS PRIME.

GOUNOD'S PERSONALITY AND APPEARANCE.

The existing photographs of Gounod testify to the fact that he avoided all tendencies to appear like a "genius." His face was said to have been exceptionally mobile and expressive. The portraits of him do not, it is believed, convey a correct idea of his handsome and highly emotional countenance. The peculiar contrast represented in two of his most famous works, *Faust* and the *Messe Solonelle,* symbolizes the caprices of his character. At heart he was imbued with mysticism and at times was deeply sensitive to the ritual of the church he loved so well. At other moments it may safely be said that the worldly spirit of *Faust* and *Romeo and Juliet* made itself conspicuously present in his character. Gounod was always a gentleman in the sense of being kind and considerate of others. He was lovable and sympathetic, but lacked decisiveness and great personal force. His lack of sophistry was one of the most distinctive traits of his character.



GOUNOD IN OLD AGE.

Gounod's preference for the organ was quite pronounced and was doubtless due to his churchly tendencies. He had a fine small pipe organ in his home and enjoyed playing upon it, often continuing his playing well into the early hours of the morning. Saint-Saëns speaks of his piano-playing, describing him as an agreeable performer, but at the same time relating his difficulty in playing his own scores. (*Gounod jouait du pianoforte agréablement mais la virtuosité lui manquait et il avait quelque peine à exécuter ses partitions.*)

Gounod's greatest success as a conductor was with large choruses. He was always sincere and filled with a sense of seriousness of the work at hand which made him lose all idea of self. In Paris and in London he met with great applause at the choral concerts he conducted. In London he failed to win the personal friendship of some of the newspaper critics, and this led to controversies which hurt his sensitive nature very greatly. His symphonies, which do not rank with his better known works, were favorably received at the time of their performance in England.

GOUNOD'S FRIENDS.

In his autobiography Gounod mentions many friends. Aside from those associated with him in his educational work, he speaks particularly of the French painter, Georges Ingres, director of the Munich Academy at Rome, whose art is said to hold the middle place between the classic and the modern, and in this way runs parallel to the musical art of Gounod. Gounod was also devoted to Berlioz whom he described as the greatest emotional influence of his youth. They exchanged numerous interesting letters, and Gounod in his monograph of the older French master said, "The musical works of Berlioz may earn him glory. The published letters will do more. They will earn him love, and that is the most precious of all earthly things." Gounod valued his friendship with Saint-Saëns and other contemporary French musicians also very highly. Mme. Viardot (Pauline Garcia) should also be mentioned as a "friend in need" since she was continually seeking to promote the youthful works of the composer.

GOUNOD AT WORK.

GOUNOD'S COMPOSITIONS.

Of Gounod's operas the most celebrated are *Faust, Romeo and Juliet, Philémon et Baucis,* and *The Queen of Sheba.* Other operas are *La Nonne Sanglante, Le Médicin malgré lui, Mireille, La Colombe, A la Frontiere, Le Tribut de Zamora, Polyeucte,* and his posthumous operas *Maitre Pierre,* and *Georges Dandin.* His sacred works many believe will survive his operas. His best known religious compositions are *Solemn Mass in G, Masses for Men's voices, The Redemption, Messe Angeli Custodes, Messe Saint Cecile, Mors et Vita, Fourth Mass, Gallia, Le Sept Paroles de Jésus, Pater Noster, Ave Verum, O Salutaris, Stabat Mater,* and similar works. Many of Gounod's songs have been very popular indeed, and such works as *Nazareth, There is a Green Hill Far Away* and the *Ave Maria,* written over the prelude to the first Fugue in the *Well Tempered Clarichord* of Bach, have become extremely popular. Gounod's *Autobiographical Reminiscences* (William Heinemann, London), rank with those of Berlioz in interest, although not nearly so comprehensive. Gounod wrote many monographs upon noted musicians and also a *Method for the Cornet.* His compositions suitable to the piano are limited to transcriptions of his operatic works and such unimportant pieces as *The Funeral March of Marionette, Marche Romaine,* etc.

It is difficult to form a just appreciation of Gounod's work as a whole since there are many moments of undoubted inspiration, continual evidences of highly developed craftsmanship in composition, instrumentation, etc., which have been greatly admired by real music-workers who know the difficulties encountered in securing such effects, much deliciously sensuous melody, and often very decided dramatic force in his stage works, as well as an unmistakable spirit of reverence in his church compositions. However, it cannot be denied that there are here and there passages of banality or mediocrity which are difficult to associate with Gounod's more inspired periods. Many of his melodies are extremely original and at times voluptuous.

GOUNOD'S SAYINGS.

In art, mere realism is another word for slavish imitation.

Labor is neither cruel nor ungrateful.

There is no necessity that every man's cup should be the same size. The great point is that each should always be full to the brim.

Nowadays the artist is no longer his own master. He belongs to the world at large, he is worse than its target. He is its prey. His own personal and productive life is almost entirely absorbed, swamped, squandered, in so-called social obligations, which gradually stifle him in that network of sham and barren duties which go to make up many an existence devoid of serious object and high motive. In a word, society eats him up.

A GOUNOD PROGRAM.

(Suitable for the Average Club Meeting.)
Grading 1 to 10.

I

1 PIANO DUET: *Dodelinette* (Lullaby).....Grade 2
2 SONG: *The King of Love My Shepherd Is*
3 VIOLIN SOLO: *Nazareth*.....Grade 4
4 PIANO SOLO: *Faust* (transcribed by Leybach)..Grade 5
5 CHORUS: *Send Out Thy Light*.....Grade 4

II

6 PIANO DUET: *Funeral March of a Marionette*....Grade 4
7 Song with violin obligato: *Serenade (Sing, Smile, Slumber)*..Grade 3
8 VIOLIN SOLO: *Ave Maria* (Bach-Gounod).....Grade 4
9 SONG: *Oh Divine Redeemer*.....Grade 5
10 PIANO SOLO: *Marche Romaine*.....Grade 3
11 CHORUS: *Unfold Ye Portals* (from *Redemption*).Grade 5

A more varied program may be arranged by the introduction of the piano arrangements from Gounod's operas. However, these like most arrangements are not as effective as solos written originally for the instrument. It should not be difficult to secure the assistance of a local choir to participate in this event.

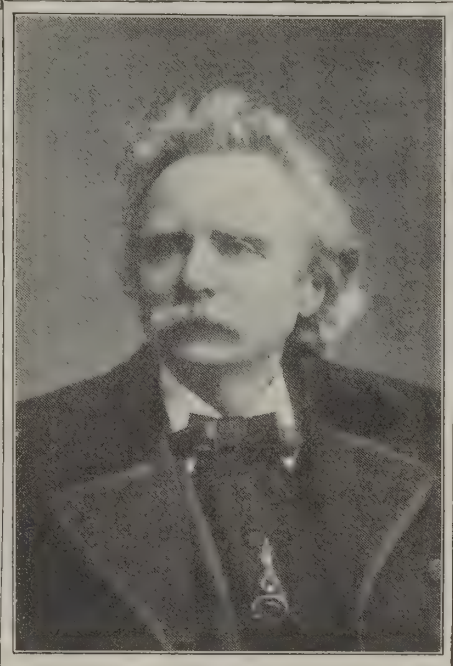
BOOKS UPON GOUNOD.

Gounod, by Henry Tolhurst; Essay in *Portraits et Souvenirs* by Saint-Saëns (in French); *Autobiographical Reminiscences* by Charles Gounod: *Charles Gounod, His Life and Works,* by Marie Anne de Bouvet; *Charles Gounod, ein Lebensbild,* by P. Voss (in German only); *Charles Gounod* by Hughes Imbert (in French only); *Charles Gounod, Biographic critique,* by L. Hillemacher (in French only).

TEN TEST QUESTIONS.

1. Was Gounod influenced by the troubled political conditions of France during his lifetime?
2. Tell something of Gounod's artistic ancestry.
3. What part did Gounod's mother play in his education?
4. Who were Gounod's principal teachers?
5. Give some incidents relating to the first production of *Faust* and the future success of the opera.
6. Tell something of Gounod's later life.
7. Give a description of Gounod's personality and appearance.
8. Was Gounod a very accomplished performer?
9. How did Gounod rank as a conductor?
10. Name some of Gounod's best compositions.

Edvard Hagerup Grieg



1843—The Real Grieg—1907

"I am not an exponent of 'Scandinavian Music' but only of Norwegian. The national characteristics of the three peoples—the Norwegians, the Swedes and the Danes—are wholly different, and their music differs as much."—EDVARD GRIEG.

GRIEG'S EPOCH.

Grieg's strong national tendencies, despite his conventional German training, places him at once in a class with Dvořák, Rimsky-Korsakov and others who have attempted to preserve the beautiful spirit embedded in the folk music of the lands of their birth. "The Land of the Midnight Sun" presents many of the most strongly pronounced national characteristics to be found in any part of Europe. The location and topography of the country has much to do with this. In the same latitude as Greenland and spared the same icy fate by the Gulf Stream, Norway reaches from a temperate climate right up into the frozen north. Its west coast is a huge series of natural parapets broken by fjords sometimes a hundred miles in length and thousands of feet in depth. It is not surprising that a land so situated should hold its people together in wonderfully strong natural bonds. Although Grieg was born when Norway was a part of Sweden he always made a strong distinction between the two countries.

Norway became part of Sweden in 1814, and it was not until the bloodless revolution of 1905 that Norway regained her national integrity. Grieg himself was one of the leaders in the great intellectual and educational awakening of the country. Bjornssen, Ibsen, Svendsen, Ole Olsen, Halvorson and others all felt the spirit of re-birth which was stimulating their native land, and these men were majestic enough to realize that the true sovereignty of the Norway of the future must depend upon the perpetuation of the wonderful spirit of the Norwegians of the past. Thus Ibsen in his plays aimed to preserve the Norwegian spirit but not without criticising the Norwegian of the present day, when it is was evident that he was forsaking the ideals of the homeland. This Ibsen did in a marvelous manner in his romantic play *Peer Gynt,* to which Grieg has set such beautiful music. It was not surprising that Grieg was influenced by the great intellectual activity about him. Fortunately he realized at a very early age that his greatness depended upon his loyalty to the spirit of his native land. Otherwise he might have been a repetition of Gade, musical, able, and academically proficient, but writing in a tongue other than his own.

GRIEG'S ANCESTRY.

In 1745-1746, the Pretender, Charles Edward Stuart, attempted to re-establish himself in Scotland. Overwhelmed by numbers and superior arms the Highlanders succumbed to the English soldiers at the battle of Culloden. Those who were taken prisoners were either hung or transported. Alexander Greig, a merchant of Aberdeen, was one of those driven out. He found a haven in Bergen, Norway, where he determined to settle. In order to facilitate pronunciation he changed his name from Greig to Grieg. His grandson Alexander Grieg married Gesine Judith Hagerup, and their son was none other than Edvard Grieg, the greatest master of music Norway has produced. His father, a highly cultured and sympathetic man, was not especially musical. His mother, however, was a musician of decided ability not only as a pianoforte soloist but as a composer of attractive folk songs, some of which are said to retain their popularity still in Norway.

GRIEG'S BIRTHPLACE.

Grieg was born at Bergen, June 15, 1843. The city of his birth apart from its inspiring natural location is one of the great intellectual centres of Europe. It has been said that a finer spirit of culture and pure democracy exists in Bergen than in any other old world city.

GRIEG'S EARLY TRAINING.

Naturally Grieg's first instruction came from his mother. His lessons started at the age of six. Possibly more important even than the regular lessons was the fact that he had the advantage of hearing his mother play continuously. There were weekly musicals in the home, and everything possible was done to encourage the talent of the child which even at that time was manifest. The mother was by no means a lenient teacher. Energetic and clear-headed she insisted upon having her boy practice things that were unpleasant to him as well as those which were pleasant.

At the age of twelve or thirteen he commenced to compose, much to the disgust of his teachers who regarded such youthful "indiscretions" as rubbish. Grieg had a distaste for everything that savored of the didactic or academic. Accordingly his school days were made very miserable to him by his materialistic teachers. His first ambition, however, was to be a preacher, and he loved to declaim imaginary sermons to members of his family. At the age of fifteen Grieg met that remarkable Norwegian musician and patriot, Ole Bull, who immediately took a great interest in the boy. It was through his influence that Grieg's parents were induced to send their talented son to the Leipsig Conservatory.

THE INFLUENCE OF LEIPZIG.

The change from the gloriously romantic surroundings of Bergen to the prosaic environment of Germany's great commercial center, Leipzig, must have had a peculiar effect upon a youth as sensitive as Grieg. Although the city still retained some of its mediæval aspects at that time (1858), it was vastly different from the Bergen of the same period. Moscheles, Richter, Hauptmann, Wenzel, Reinecke and Plaidy were Grieg's teachers at Leipzig. Grieg worked very industriously. Indeed he suffered a breakdown in 1860, due to working night and day for months at a time. The policy of the conservatory at that time was repression rather than progress. Plaidy, Richter and even Moscheles were men who sought to put their pupils ahead by holding them back through interminable technical contrivances. Grieg entered heartily into all the work that he did, but in after years he berated some of the Leipzig teachers very severely for not appreciating his natural talent and developing it along more rational lines. A little later Grieg met Gade whom he admired greatly. Gade had forsaken his national idols with the view of procuring an international audience. In other words, he preferred to be more universal in his appeal. Fortunately, through the friendship of staunch Norwegians, Grieg was shown the path which later led him to such vast renown. By this, however, the reader should not infer that Grieg could not write in a manner which appeals to the so-called "universal audience." Indeed there are numerous compositions of Grieg which show but very slight trace of the Norwegian.

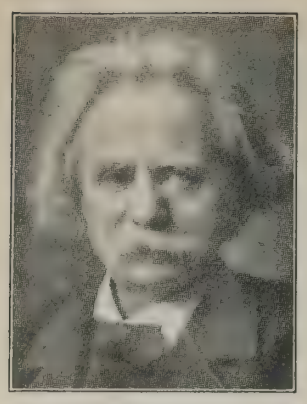
NORTHERN LIGHTS.

It was to Ole Bull and Rikard Nordraak that Grieg owed his reclamation from the conventional to the highly flavored folk music of Norway. With Ole Bull he traveled over mountain after mountain becoming better and better acquainted with the music of his homeland. Nordraak, although he died before he became twenty-four, and although the greater part of his fame rests upon his association with Grieg, was a remarkable force as a patriot and as a musician. Side by side they worked to foster Norwegian music, and it was to such spirits as Nordraak that Grieg repaired when he received communications from Gade advising him (Grieg) to make his next work less Norwegian.

GRIEG AND MME. GRIEG AT THE PIANO.

GRIEG'S ROAD TO SUCCESS.

In 1867, Grieg married Nina Hagerup, a most felicitous union. Mme. Greig, although a cousin to her husband, was a Dane. She possessed such splendid talent as a singer that her husband was immensely helped by her loving assistance. Their only child, a daughter, died at the age of thirteen months. The Griegs lived in Christiana for eight years where Edvard was the conductor of the thriving Philharmonic Society, and where they met another remarkable Norwegian couple, the Björnsons. By this time Grieg had produced some of his most significant works, including the



PORTRAIT OF GRIEG IN HIS LAST YEARS.

remarkable Violin Sonata, Opus 8, and the Piano Sonata, Opus 7. Liszt took a great interest in the Opus 8, and wrote the twenty-five-year-old composer a letter so eulogistic that the Norwegian government granted Grieg a sufficient sum of money to enable him to visit Rome again.

When Grieg reached Rome he naturally sought out Liszt at once. The old master greeted the young composer with his usual warmth and cordiality. Grieg had some manuscript compositions with him and played them, much to the delight of the great pianist. It is interesting to note that the piano upon which this historical performance was given was of American make. For a time they played the Norwegian composer's violin Sonata, Liszt playing the solo part upon the upper octaves of the piano with what Grieg described as "an expression so beautiful, so marvelously true and singing that it made me smile inwardly." Then Liszt played for Grieg part of his symphonic poem, *Tasso: Lamento e Trionfo*. After this Liszt played a violin sonata of Grieg from manuscript at sight, playing both the violin and piano parts as though it were one composition, and even broadening out the work here and there according to his own ideas.

A FAMOUS COMPOSITION.

Ibsen, the greatest dramatic genius since Shakespeare, invited Grieg to write music for his wonderful idealistic portrait of an imaginary Norwegian character, *Peer Gynt*. The drama was first produced in February, 1876, and was a pronounced success. The only American performances of note were those given by the late Richard Mansfield, to whom great credit must be given for accomplishing a most intricate and praiseworthy artistic undertaking. The Grieg music, however, has become among the most popular of the world's musical classics.

GRIEG'S LATER YEARS.

In 1877 Grieg returned to his native land and built a small study-house on one of the gorgeously beautiful fjords near the Hardanger Fjord. There, in a little one-room study, Grieg wrote many of his most beautiful things. This little house soon became the Mecca for so many visitors that in 1855 he abandoned the plan and built the villa Troldhaugen (hill of the sprites), which remained his home until his death. This was located a few miles from Bergen. Grieg made frequent visits to the continent for the purpose of introducing his compositions. Everywhere he was received with great favor. In 1888, he played his pianoforte concerto in London with the Philharmonic Orchestra, and thereafter made additional trips to England where both he and his wife became very popular. In 1894, Cambridge University gave him the honorary degree of Doctor of Music. Grieg was often invited to come to America by managers who had not been slow to observe the enormous success of his European appearances. Shortly before death, one American manager sent him a pressing invitation to make a tour of this country. Grieg replied that owing to his very frail health he had always avoided the trip, but suggested that if he could be guaranteed thirty concerts at two thousand five hundred a concert he would make the attempt. Of course this amount was prohibitive. From this it would appear that Grieg was a good business man. In a sense, he was, but he estimated that the total earnings of all his compositions received by him during his entire lifetime was not equal to the royalties upon the *Merry Widow* during the performance of that opera in the city of Christiana alone.

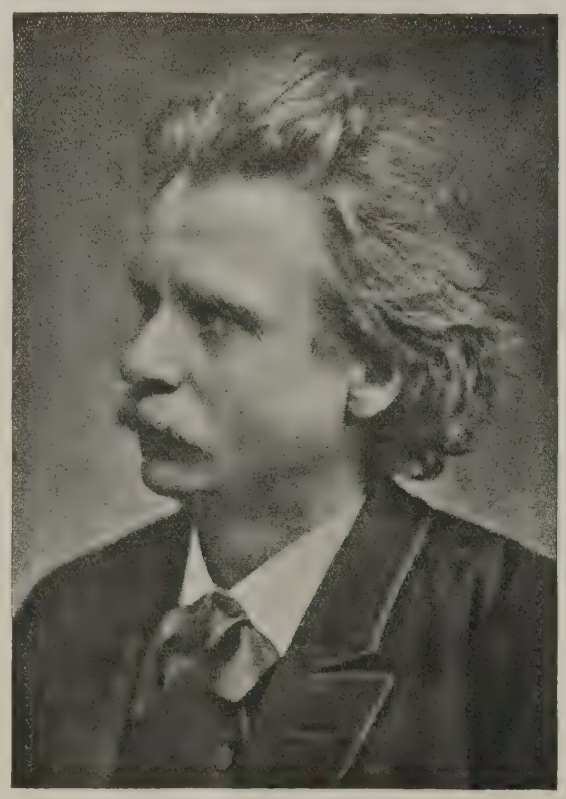
In his later years Grieg was a continual sufferer from asthma. In August, 1907, the effects of the disease became more and more noticeable. He was obliged to go to a hospital. He realized that the end was near and died during the night of September 3d. An autopsy revealed that his sufferings for years had been excruciating. He was so deeply loved by the Norwegian people that his death fairly staggered the nation. The funeral was conducted by the Norwegian government, and took place in part in the leading art museum of Bergen. Fifty thousand people were in the vast throng which sought to attend the funeral. Floral tributes came from all over Europe, including a wreath sent by the German Kaiser. Grieg's remains were cremated and buried in the side of a precipice near Troldhaugen.

GRIEG'S PERSONALITY AND APPEARANCE.

Grieg's appearance was very striking despite the fact that he was not tall. He wore his hair long. It was straight and very nearly white at an early age. His eyes were blue and very intelligent. The fact that he had asthma gave him a tendency to stoop. Grieg had a charming personality, genial, keenly intelligent, simple and enthusiastic. He naturally had many friends. He was extremely modest. Tchaikovsky described his glance as that of one recalling a charming and candid child.

GRIEG AS A PERFORMER.

Frank Van der Stucken gave Mr. Henry T. Finck the following account of Grieg's art as a performer. "As a performer, Grieg is the most original I ever heard. Though his technic suffered somewhat from the fact that a heavy wagon crushed one of his hands, and that he lost the use of one of his lungs in his younger days, he has a way of performing his compositions that is simply unique. While it lacks the breadth that a professional virtuoso infuses in his work, he offsets this by the most poetic conception of lyric parts and a wonderfully crisp and buoyant execution of the rhythmical passages."



GRIEG IN HIS PRIME.

GRIEG'S PUBLIC WORK.

Grieg's naturally delicate constitution and nervous temperament prevented him from doing as much concert work as he would have done had he been a robust man. Dr. Edward Hanslick, the noted Vienese critic, said of his performances, "His piano playing is enchantingly tender and elegant, and at the same time entirely individual. He plays like a great composer who is thoroughly at home at the piano, neither being its tyrant nor its slave—not like a traveling virtuoso who also devotes some attention to composing. His technic is at the same time flawless, well groomed and smooth. Grieg need not fear to enter the lists against many a virtuoso; but he contents himself with the finished execution of lyrical pieces and dispenses with capering battle horses."

Those who heard Grieg play such pieces as his *Butterflies* and *To Spring* have said that he seemed to create an atmosphere about them that was like the humming of bees or the gentle wafting of zephyrs. Once the piece was started, it seemed to rise in the atmosphere like a bird, and soar gently but surely, never alighting until the end. When he played in London crowds gathered around the doors as early as eleven o'clock in the morning and waited until their opening in the evening. There was only one Grieg and they were not going to miss hearing him.

WHAT TCHAIKOVSKY THOUGHT OF GRIEG.

The great Russian master was one of the most enthusiastic admirers of Grieg. He delighted to read his music and felt that each piece contained some new and characteristic message. He said, "Hearing the pieces of Grieg we instinctively recognize that it was written by a man impelled by an irresistible impulse to give vent by means of sounds to a poetical emotion, which obeys no theory or principle, is stamped with no impress but that of vigorous and sincere artistic feeling. Perfection of form, strict and irreproachable logic in the development of his themes are not perseveringly sought after by the Norwegian master. But what grace, what inimitable and rich musical imagery. What warmth and passion in his melodic passages, what teeming vitality in his harmony, what originality and beauty in the turn of his piquant and inglorious modulations and rhythms, and in all the rest what interest, novelty and independence! If we add to all this that rarest of qualities, a perfect simplicity far removed from all affectation and pretence to obscurity and far-fetched novelty, etc., etc.

BOOKS ABOUT GRIEG.

The books about Grieg are comparatively few, although there are numerous magazine articles and contributions to collective biographical works. Daniel Gregory Mason's *From Grieg to Brahms*, and E. Markham Lee's *Grieg* were the best works upon the composer until the appearance of the incomparable biography of Mr. H. T. Finck, the well-known American critic who knew Grieg well, and who corresponded with him frequently during the preparation of *Grieg and His Music*. This is one of the most interesting and instructive works of its kind, and has been used as the basis for much of the present monograph.

A GRIEG PROGRAM.

	Grade
1. Piano Duet, *Peer Gynt*	5 to 7
2. Song, *I Love Thee*	5
3. Piano Solo, *Papillon, Opus 43, No. 1*	7
4. Violin Solo, *To Spring*	5
5. Piano Solo, *Wedding Day*	6
6. Female Chorus, *Im Kahne*	5
7. Piano Duet, *Norwegian Dance*	3
8. Song, *Solveig's Song*	4
9. Piano Solo, *Minuet, From Sonata, Op. 7*	5
10. Violin Solo, *Ase's Death*	4
11. Piano Solo, *March of Dwarfs*	4
12. Male Chorus, *Landsighting*	6

GRIEG'S COMPOSITIONS.

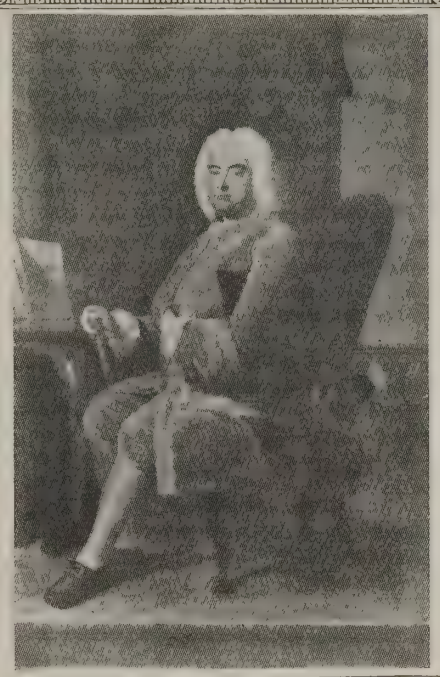
Grieg had the delightful faculty of expressing his thoughts with harmonies refreshingly new and often exceedingly original. Many of his themes have been traced indisputably to Norwegian folk music sources, but it remained for Grieg to supply the harmonic background through which these compositions might be presented to the world in all their delicious verity of Norse flavor. He expanded the resources of harmonic usage far more than those of his own time realized. Twenty-six of Grieg's opus numbers are for piano solo. Many of these opus numbers include collections of numerous short piano pieces. His best known orchestral works are the *Peer Gynt* Suites. Among his choral works *Before the Cloister Gate, Landsighting* and *Olaf Trygvason* are perhaps the most popular. Of Grieg's one hundred and twenty-five songs only a very few have become popularly known. Of these *Ich Liebe Dich, The Swan Song* and *Solveig's Lied* are the most liked. It may be noticed that here is a composer who has written no symphonies nor any operas yet one who ranks with the foremost masters. Illness prevented him from becoming a dramatic composer.

GRIEG AND SVENDSEN.

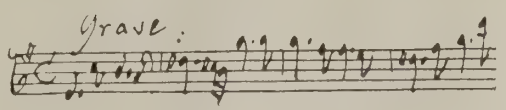
TEN TEST QUESTIONS.

1. How did Grieg's aim differ from that of Gade?
2. Tell an interesting fact about Grieg's ancestry.
3. When and where was Grieg born?
4. What famous violinist took an interest in Grieg?
5. Whom did Grieg marry?
6. Name Grieg's most famous dramatic composition.
7. When did Grieg die?
8. Tell something of Grieg as a pianist.
9. Describe Grieg's personal appearance.
10. Name five compositions of Grieg. Did Grieg write any operas? any symphonies?

George Frederick Handel



1685—The Real Handel—1759



George Frideric Handel

HANDEL'S PERIOD.

After the close of the Thirty Years' War in 1748, a war which "tore the heart out of Europe," the different Continental countries made some attempt at peace under many regal despots. Only in England was political liberty making any notable progress. The spirit of conflict, however, was still in the air, and when Handel was born in 1685 the revocation of the Edict of Nantes was arousing a feeling of unrest in many parts of Europe. Bach and Handel, who both came into the world in the same year, in towns separated by only a few miles, are looked upon by many critics as the capital stones of the musical art that preceded them and by others as the plinths of a musical art to come. Both seemed remote to us, largely because music is a modern art. Yet Handel was still living when our own Benjamin Franklin (at the age of 41) visited London as the representative of the Colony of Pennsylvania. Indeed, the great Shakespeare had been dead nearly one hundred years before the world commenced to recognize the art of George Frederick Handel. Music was still dependent quite as much upon royal patronage as upon private support. The garish splendor of the great courts appealed to Handel, and his music is, for the most part, indicative of his love for pomp and splendor, while that of Bach represents a kind of modest sincerity, reflecting the serene industrious modest life of the great master of Eisenach.

HANDEL'S ANCESTRY.

Handel's name in the German form employed by his father is properly Händel ("a" sounds like "a" in "day"). When Handel was in Italy he used another form of his name, *Hendel*. When he went to England, however, he adopted the form Handel with the pronunciation now commonly given to it. The name is derived from a German form (Händeler) signifying a salesman or merchant. Handel's grandfather was a coppersmith. His father was a barber, who through great ability rose to the position of surgeon to Duke Augustus of Saxony. He married his second wife when he was sixty-two years of age. She was the daughter of a provincial pastor. She became the mother of two daughters and two sons, but Handel was the only surviving son.

HANDEL'S BIRTHPLACE.

Halle, prior to the birth of Handel, had once been an important center of art, music and drama. With the death of the reigning Duke Augustus in 1680 and the cessation of the patronage of the arts the city gradually became little more than the conventional commercial center. Handel was born in Halle, at No. 4 Am Schlamme, on February 23d, 1685.

HANDEL'S EARLY TRAINING.

The records of Handel's youth are alive with interesting anecdotes. We know that his father desired to have him become a lawyer, and it is said that he even went to the extreme of burning up the child's musical toys, drums, trumpets, etc., when he found that the boy had a remarkable fondness for music. The pretty little juvenile romance of the talented child smuggling a clavichord into the garret so that he might practice in peace is, so far as our investigation goes, founded on fact. We also learn that the little boy ran after the chaise in which his father was making a trip to visit the Duke of Saxe-Weisenfels, and when some distance from home was picked up by his protesting parent and taken the remainder of the forty-mile journey. At the court of the Duke he won the interest first of the members of the Duke's orchestra, and then of the Duke himself, who persuaded the father to let the son take up the career of a musician.

Handel then became a pupil of Zachau, organist at the Liebfrauenkirche. Zachau was a young, able musician, who instructed the boy in counterpoint, fugue, canon, organ, harpsichord, violin and the oboe (Hautboy). Zachau was Handel's only regular teacher although be benefited much from association with other musicians of note. For a considerable length of time the boy was obliged by his master to turn out a long choral work every week.

HANDEL'S ACTIVE YOUTH.

Whatever Handel may have missed by not becoming a lawyer he certainly did not sacrifice variety or activity. His entire life was one of constantly changing vicissitudes. Told merely as a chronology of events it would require many pages and in the present chapter of the Master Study series we have space only to mention the main events. In 1696 we find Handel in Berlin meeting Ariosti and Buononcini, who in his later life were to meet him again in London. In 1702 he received the appointment of organist at the Cathedral in Halle, at the same time entering the famous University. The next year he went to the well known German Opera House at Hamburg. In a short time he succeeded the director, Keiser. There he met as contemporaries Telemann and Mattheson. A strong friendship sprang up between the latter and Handel. At one time they went to compete for the post of organist at Lübeck. One of the conditions was that the victor should marry the none too attractive daughter of the retiring organist. The young men concluded that this requirement was slightly excessive and returned home.

THE WATER MUSIC.
Handel is seen in the foreground with King George. In the background is a barge containing a company of musicians.

One of the most exciting episodes in Handel's long and troubled life was a famous quarrel between him and Mattheson which came near having fatal results. One of Mattheson's operas was extremely popular. It had to do with the time old love of Antony and Cleopatra. Mattheson played Antony, and after his death upon the stage it was his custom to return to the orchestra and conduct the performance at the Harpsichord. Handel objected to this and a duel resulted. Mattheson's sword was broken on a button in Handel's coat, barely in time to save his life.

Handel's first opera *Almira* was produced in 1705 at Hamburg. A second, *Nero*, soon followed. These were succeeded by two more operas entitled *Daphne* and *Florinda*. 1705 found Handel in Italy. In Naples he met with great success and produced several of his works including the operas *Rodrigo* and *Agrippino* the serenade *Acis e Galatea, Polifemo* and the religious works *Dixit Dominus, Laudete Pueri*, the oratorios *Resurrezione* and *Il Trionfo del Tempo*.

When Handel returned to Germany in 1710 he accepted the post of Capellmeister to the Elector of Hanover (who became George I of England) with the understanding that he might accept an enticing offer to visit England. This he did at the end of the same year. Early in the following year his opera *Rinaldo* was produced in London with enormous success. The spectacular side of the production given the work pleased Handel immensely, particularly one act in which live singing birds were introduced partly concealed behind the canvas foliage. This opera contains the famous air, *Lascia ch'io pianga*, which is still sung by many school children in America. In six months he was obliged to return to his post in Hanover. London, however, proved so attractive that he went back in 1712. When George became King of England he naturally felt annoyed because Handel had vacated his post in Germany. Peace was restored through the famous *Water Music* which Handel wrote for an aquatic *fête*. These pieces were performed by players seated in a boat which followed that of the King in its procession down the river Thames. This pleased George I and Handel was given a grant of two hundred pounds a year.

In 1715 Handel wrote his only German oratorio, which was a *Passion*, and bore very slight resemblance in style to his later works. In 1716 Handel became the Chapel-master to the Duke of Chandos, who lived in a most lavish manner, maintaining a chapel with a large orchestra and chorus. Here Handel produced two anthems, two *Te Deums*, his first English oratorio, *Esther*, a serenade and a book of pieces for the clavecin (written for his pupils, the daughters of the Prince of Wales).

In 1720 he undertook the direction of the Italian Opera in London. His opera *Radamisto* was so successful that jealous enemies immediately arose, among them Buononcini and Ariosti, who strongly resented the German composer's intrusion in their particular field. Some bungling musical diplomat conceived of the idea of having a composite opera written by the three composers. The first act was by Ariosti, the second by Buononcini and the third by Handel. The popular verdict seemed to be in favor of the third act. It was even said that Ariosti hired another musician to write his act. Naturally the attitude of the public added fuel to the flames and this marked the outbreak of one of the most hotly contested operatic wars in the history of music. Indeed the struggle became the thing of the hour and one of the contemporary poets (John Byrom) wrote the following memorable jingle u, on it:

THE BLIND HANDEL BEING LED TO THE ORGAN.

Some say compared to Buononcini
That Mynheer Handel's but a Ninny;
Others aver that he to Handel
Is scarcely fit to hold a candle.
Strange all this difference should be
'Twixt tweedle-dum and tweedle-dee.

When Handel entered into partnership with Heidegger in 1729 the operas at the King's Theatre came under his direction. His productivity was astonishing, and even though he occasionally repeated himself, it was only because his operas followed in such rapid succession that he could not well do otherwise. This connection, however, was made eventful through the actual production of Handel's first English oratorio, *Esther,* which was given on the stage with scenic effects but without action.

Handel's temper was quite hot enough to provide a long succession of cauldrons of hot water for him. In fact, he was in continual trouble with his partner, his singer and his patrons. In 1734 Handel withdrew from the King's Theatre and permitted his rivals to occupy the house. He then undertook to manage a theatre at Lincoln in the Fields, and later Covent Garden, resulting in failure that led the way to his bankruptcy. In the same year he suffered an attack of paralysis. In 1741 he determined to devote his declining years to the composition of sacred music. Commencing with *Saul and Israel* in 1738, Handel wrote a long series of oratorios which have done the most to preserve his name for future generations. In 1742, while on a visit to the Duke of Devonshire, Lord Lieutenant of Ireland, he produced his famous oratorio *The Messiah* in Dublin (April 13th, 1742). At the first performance in London (March 23d, 1743 the entire audience, including the King, was so impressed with the *Hallelujah Chorus* that it rose in a body, thus starting the custom which obtains to this day in many cities. In 1752 the disease which resulted in cataract commenced, and Handel's latter days were spent in darkness. He died April 14th, 1759, and was buried in Westminster Abbey. Towards the end of his life his music became much in vogue and his fortunes were bettered.

HANDEL AT THE KEYBOARD.

From a painting by Thornhill in Cambridge University. This portrait shows Handel without his wig.

HANDEL'S PERSONALITY AND APPEARANCE.

H. R. Streatfield, whose biography of Handel is probably the best published in English, gives the following pen portrait of the famous musician: "Handel was large and portly. His awkward gait, his features, somewhat severe in expression until illuminated by a sudden smile—all these are as familiar to us as they were to his contemporaries. The character of the man is more difficult to come by. Like most men of exceptional power and grandeur of mind, he was too far above his contemporaries for them to realize his greatness. They saw only the superficial aspects of his personality, and the little foibles or eccentricities of his character. Judging him by their own standard, they found him wanting in many of the minor graces that smooth the trivial round of life. He had a hasty temper, and habitually swore like a trooper. His manner was often rough and peremptory but he never bore malice. He cared little for the world of civil formality and was happier at home with a few chosen friends about him than in dancing attendance upon empty-headed aristocrats whom he could not but despise in his own heart. This independent behavior often stood in the way of his success, but he never yielded an inch where dignity and self-respect were concerned. He was said to be ignorant and dull outside the affairs of his own profession—a charge often brought against those whose tastes happen not to coincide with the fashionable follies of the hour. His education had been far more complete than was then usual in the case of musicians, and his admirable taste in art matters is mentioned by several contemporaries who were qualified to judge. His amiable biographers have unanimously attempted to persuade themselves and their readers that Handel was a pious man. Everything on the contrary goes to prove that his religion was eminently of the type which, as Disraeli observed, all sensible men profess, but no sensible man talks about."

HANDEL'S FRIENDS.

Withal, Handel was too individual to have many friends close to his heart. He knew the foremost men of his time in England. In 1726 he became naturalized as an Englishman and immediately received from the King the appointment as Composer to the Chapel Royal. Handel never saw Bach, although the latter journeyed to Halle from Eisenach especially to see him. Handel had unfortunately departed upon the day previous for England. In 1729 Bach invited Handel to visit him in Leipsic, but Handel was then at the bedside of his mother, then in her last illness, and could not leave. Charles Burney, the noted English critic, saw him many times and has left some interesting accounts of him. Lord Burlington took a great interest in Handel and frequently gave him opportunities to meet famous men at his palace. There he met John Gay, the author of the *Beggars' Opera,* who also wrote the libretto for Handel's *Acis.* Both George I and George II of England were strong supporters of Handel and valued his friendship despite his testiness and frequent indiscretions. Gluck revered Handel greatly. In 1747 he called upon him, despite the fact that Handel had said of Gluck. "He knows no more counterpoint than my cook." Handel's cook, however, was a bass singer of great proficiency, and Gluck's operas at that time were somewhat trivial. The name of Charles Jennens is closely associated with that of Handel because it was he who arranged the libretti for Handel's oratorios *Saul, Messiah* and *Belshazzar.* He was greatly dissatisfied with the musical setting that Handel gave to his work *The Messiah,* saying that there were some parts that were unworthy of Handel, but much more unworthy of the "Messiah." John Mattheson, Handel's brilliant contemporary, was at times a friend and at times an enemy. He did not hesitate to circulate calumnies about him. Alexander Pope knew Handel well and it is said by some that the libretto of *Esther* is from his pen. Handel knew both Alessandro Scarlatti and his son Domenico. In Venice, Handel attended a masked ball and played at the harpsichord. Domenico Scarlatti who was present declared that none other than the Saxon composer or the devil could play like that. Handel removed his mask and showed that he was at least not the devil. Later the younger Scarlatti and Handel met in a contest at the keyboard in the home of Cardinal Ottoboni. The decision was that while they were equal at the harpsichord, Handel was the superior at the organ. Agostino Steffani, musician, diplomat and bishop, one of the most remarkable men of his age, knew Handel and thought highly of him. In turn Handel was accused of being influenced by the style of Steffani. Among the celebrated singers who knew Handel, often to their sorrow, were Carestini, a famous male alto, and Farinelli, a male soprano who had the reputation of being the foremost singer of his time. The latter quarreled with Handel and later went to Spain, where his wonderful singing is said to have cured King Philip V of melancholy. In any event, the King retained him as his advisor at a salary of 50,000 francs a year. The episodes surrounding the rivalry of the two famous sopranos, Francesca Cuzzoni and Faustina Hasse, provided London with much amusement in their day. Upon one occasion it is reported that Handel grasped Cuzzoni around the waist and threatened to throw her out of the window if she refused to sing as he directed. The rivalry between the two factions of admirers often rose to the riot point, and many "disgraceful" disturbances were witnessed in the theatres. Senesino was a male mezzo-soprano who figured largely in Handel's career as an operatic impresario. Of all Handel's friends, Joh. Christopher Smith (Schmidt), his amanuensis, was closest to him in his latter years. To him Handel willed his scores and his harpsichord. Handel took an exceptional interest in the Foundling Hospital in London, and through him large sums of money were brought to the institution. He also donated a "fair copy" of his oratorio *The Messiah,* now one of the most valued manuscripts in the great city.

HANDEL'S BIRTHPLACE IN HALLE.

HANDEL'S WORKS.

In 1856 a society was formed in Germany for the purpose of furthering the publication of the complete works of Handel (German translations) with pianoforte accompaniment. Among those who were members of the society were Crysander (an indefatigable editor of Handel's works), Franz, Meyerbeer, Moscheles, Rietz, Hauptmann, Hiller, Liszt and others. The society received splendid financial assistance from the King of Hanover and from the Prussian government. The edition includes one hundred volumes and there have been many supplements. In this way the reader may form an idea of the immensity of Handel's musical output. He wrote forty operas and thirty oratorios. His most noted works are the oratorios: *Passion according to John* (1704), *Il trionfo del tempo e del disingano* (1707), *La Resurrezione* (1708), *Passion Oratorio* (1717), *Esther* (1720), *Deborah* (1733), *Athaliah* (1733), *Saul* (1738), *Israel in Egypt* (1738), *Messiah* (1741), *Samson* (1741), *Joseph* (1743), *Hercules* (1744), *Belshazzar* (1744), *Occasional* (1746), *Judas Maccabaeus* (1746), *Alexander Bclus* (1747), *Joshua* (1747), *Solomon* (1748), *Susanna* (1748), *Theodora* (1749), *Jephtha* (1752). Among Handel's operas there are none that are given in this day except in concert form. The best known were *Almira* (1704), *Rodrigo* (1707), *Agrippina* (1708), *Rinaldo* (1710), *Radamisto* (1720), *Scipione* (1726), *Alcina* (1735), *Serse* (1738), *Deidamia* (1741). His odes, *Alexander's Feast* (1736), *St. Cecilia's Day* (1739), and *L'Allegro, Il Penseroso ed il Moderato* (1740), were extremely popular in their day, as were his five serenatas (a name employed by Handel to designate a pastoral cantata). His instrumental compositions although not so comprehensive as those of Bach form a large collection and merit much more special investigation and popular appreciation than is given to them in these days. The predominating characteristic of Handel's music is bigness, grandeur and breadth of style rather than profound intellectual depth. Many of his compositions are marked by emotional characteristics of exceptional power. Handel was particularly fond of writing music for special occasions as his *Water Music,* his *Forest Music* and his *Fireworks Music* indicate.

A HANDEL PROGRAM.

1 Duet: *Largo*: from *Xerxes*.....Grade 4
2 Piano Solo: Gavotte in B Flat.....Grade 3
3 Vocal Solo: *I know that my Redeemer Liveth* Grade 6
4 Vocal Solo (with violin obligato) *Lascia ch'io Pianga*.....Grade 4
5 Piano Solo: *Harmonious Blacksmith*.....Grade 6
6 Chorus: *O Sacred Head Now Wounded* (arranged by Bracket) Grade 4
7 Duet: *See the Conquering Hero Comes*....Grade 1
8 Piano Solo: *Corrente*.....Grade 3
9 Sarabande: *Sarabande*.....Grade 3
Prelude (Suite No. 14 in G)..Grade 3
10 Vocal Solo: *Angels Ever Bright and Fair* from *Theodora*.....Grade 4
11 Chorus: *Hallelujah* .....Grade 7

BOOKS UPON HANDEL.

Life and Works of Handel, by Mrs. Julian Marshall; *Life of Handel,* by C. F. A. Williams; *Handel,* by R. A. Streatfield: *Handel,* by William H. Cummings.

TEN TEST QUESTIONS.

1. Name a great American Statesman who was a contemporary of Handel.
2. When and where was Handel born?
3. State an interesting incident in Handel's youth.
4. Who was Handel's first teacher?
5. Tell of a famous duel Handel fought as a young man.
6. When did Handel go to Italy?
7. Which famous opera of Handel was the first to win him fame in London?
8. Why did Handel abandon opera to compose oratorios?
9. What is Handel's most famous work? Tell something about its first performances.
10. When did Handel die? Where is he buried?

The works of Handel have always been deservedly popular in America. Our second oldest musical society, The Handel and Haydn Society, in Boston, was founded in 1815. While Handel festivals and commemorations had been held in England some twenty years before, our American organization points with pride to being the oldest existing organization bearing the name of Handel, antedating by forty years the Handel-Gesellschaft of Leipsig and by nearly thirty years the old Handel Society of London which dissolved in 1848. The performances of the Messiah by the New York Oratorio Society and the performances at Bethany College, Lindsborg, Kansas, have been justly famous.

Franz Josef Haydn

1732—THE REAL HAYDN—1809

"It is the air which is the charm of music and it is that which is the most difficult to produce."

HADYN'S EPOCH.

Change comes slowly to the pleasant little country villages of Europe. Many, indeed, stand to-day very much as they stood nearly two hundred years ago. As we observe their rustic simplicity we can imagine how much more provincial must have been the life in such a little town as Rohrau, in Austria, at that day when the Postillion took the place of the telegraph and likewise that of the newspaper. Rumors of war were long in coming. Culture was slow in developing. The great concern of the townspeople at that day was doubtless to be let alone. They cared little whether the Turks were attacking Vienna so long as a Sobieski was there to save the city. Whether the emperor's son succeeded to the throne of Spain was of far less importance to them than their own tranquillity and prosperity. Battles might wage furiously in France if peace prevailed in Croatia. It sufficed them to know that Austria was in the fore-front of the nations of the world and that somewhere in the empire great men were paving the way for an education and a culture that some day was to make life easier and happier for the people.

HAYDN'S ANCESTRY.

There has been a surprising amount of dispute regarding the exact ancestry of Haydn. Some have claimed that he was originally of German stock, but the extensive investigations of W. A. Hadow, M.A., point to the fact that while his father might have been of Slav origin, his mother was a Croat. The name was doubtless Hajdin in its original form. This name and the derivatives Hajdenic and Hajdinovic are still heard in Croatia. Haydn's father was a wheelwright and also the Parish Sexton. He played the harp, but "did not know a note of music." Haydn's mother was a typical Hausfrau of the peasant class. She had been a cook in the family of a nearby count, and although plebeian by birth was said to have had refined tendencies. Haydn was always greatly devoted to her.

HAYDN'S BIRTHPLACE.

Haydn was born at Rohrau, near Prügg, in Austria, Hungary (Croatia). The house in which he was born has been washed away by floods and since that time two other houses, said to be replicas of the original, have been erected upon the site. The district in which Rohrau is located is "low and damp" and quite different from that inspiring Austrian city of Salzburg in which Haydn's friend and pupil, Mozart, was born. Haydn was inclined to boast of his humble origin and was delighted when he was called upon to view a monument to him erected near his native town.

HAYDN'S EARLY TRAINING.

In Haydn's home there was much impromptu singing when his father played the harp. Little Haydn is said to have imitated the fiddling of the local schoolmaster, using instead of a violin a stick of wood. One day a relative visited the Haydns and was astonished to see how well the little fellow kept time upon his make-believe fiddle. The relative happened to be a school teacher and insisted upon taking the child away with him in order to oversee his early musical training. Accordingly, Haydn set out with his new found friend, Johann Mathias Franck, and settled down at Hainburg on the Danube. Franck taught him to play the violin and the harpsichord and at the age of six Haydn was sufficiently advanced to sing masses in the village church. Once he was asked to play a drum in a local procession. He was too tiny to carry the instrument, and accordingly it was tied to the back of a hunchback who marched ahead of him.

In 1740, Reutter the Capellmeister of St. Stephen's Cathedral in Vienna, visited Hainburg and after hearing Haydn sing, insisted upon taking him back to Vienna to become a chorister in the famous church. There Haydn became a member of the Choir School (*Cantorei*) founded in the early fifteenth century. Here he was to receive very meagre board and lodging, but a common school education, plus special training in violin, clavier, singing, Latin and religion. As Haydn's mother was very anxious to have her son become a priest the latter was very gratifying to her. Haydn was neglected and abused by Reutter. The composer declared in later life that he had had no more than two lessons in composition from the severe Capellmeister.

However, the routine work of the choir school and the constant desire to hear better music and make better music led the boy to study by himself. There is no better example of self-help than the struggles of little Haydn at this time. He begged six florins from his father and with them he purchased Fux's *Gradus ad Parnassum* and Mattheson's *Volkommener Capellmeister*. It would be difficult to imagine two duller, drearier, drier musical text-books than these. In his spare moments he found time to study these works so thoroughly that he produced results which surprised many.

Haydn was a youth of great vitality and high spirits. The story is told of Haydn cutting off the pigtail of one of the other boys in the choir. Haydn was now seventeen years old and his voice had changed. Accordingly, he lost the favor of Reutter, who took this opportunity to discipline him by turning the youth out into the street without funds of any kind.

HAYDN'S MISERABLE YOUTH.

Penniless, threadbare, hungry, Haydn wandered the streets of the great city that now boasts of him as one of her masters. Misery loves company, and Haydn fell into the comradeship of one Spangler, who was a little better off than the young composer. Spangler was a tenor with a very slender income and a wife and a child to look after. Nevertheless, he invited the unfortunate Haydn to share his garret with him, and the garret proved a home of the master during the most critical moments in his life. Friends gradually came to his rescue. A merchant named Buchholz loaned Haydn 150 florins. Later Haydn paid this back and in his will left 100 florins to the granddaughter of the same Buchholz. Haydn then indulged in the luxury of having a garret of his own, where, with the company of a wornout clavier and surrounded by a cook, a footman and a journeyman printer, he claimed to be "too happy to envy the lot of kings."

Metastasio, the librettist and poet, lived in more pretentious apartments in the same building with Haydn. Hearing of the young man's plight he secured him the position of teacher to the daughter of a wealthy Spaniard. Haydn took up his abode in the home of the young lady and continued in this position for three years. All the time he was busily engaged in composing, and while some of his compositions appear to be trite and stilted they nevertheless won his own approbation late in life. Metastasio introduced Haydn to Porpora, then one of the most distinguished musicians in Vienna. Haydn was glad to become the valet of Porpora and even blacked his shoes and did other menial work. Although he received no regular musical training from Porpora, there were educational crumbs continually dropping from his table and Haydn devoured these. His greatest advances, however, were made through self-study of the works we have mentioned hitherto.

Haydn was devoted to the works of Emanuel Bach, and the latter apparently appreciated the attention the younger musician paid to his works, rather than selecting the works of his illustrious father, Johann Sebastian Bach. Haydn followed the style of Emanuel Bach in some of his musical compositions. In 1751 he composed the music for an opera called *The New Crooked Devil*. This was successfully produced, but the score was lost and has never been recovered. His reputation accumulated rapidly and appointments and commissions followed in quick succession. Accordingly he felt justified to ask from two to five florins per month for instruction. Just what Haydn's income was at this time is hard to discover, but he was apparently not afraid to get married in 1760 when his salary was little over one hundred dollars a year, with board and lodging. Haydn's bride was one Anna Maria Keller, the daughter of a barber. She was three years older than Haydn. Her taciturnity and extravagance are said to have been far less annoying to the indulgent, happy master, than his wife's disconcerting custom of using her husband's fresh-made manuscripts for curl papers or as platters for her tarts.

HAYDN'S BIRTHPLACE AT ROHRAU.

WITH THE ESTERHAZYS.

Haydn's patron, Count Morzin, became financially embarrassed and the rising composer was obliged to seek another protector. This he found in the person of Paul Anton, reigning prince of the wonderful house of Esterhazy. Prince Esterhazy was a brilliant soldier, an intense patriot and an ardent devotee of all the arts and sciences,—particularly music. Haydn went to the Esterhazy palace in 1761 and remained in the service of the family for thirty or more years. His contract with the Esterhazys seems in this day a very amusing document, but it was no doubt very necessary in the time of Haydn. Haydn is enjoined to be temperate with his musicians and to see that they appear in white stockings, white linen, powdered and either with a pigtail or tie-wig. He is reminded that he is expected to set an example to the other musicians by refraining from vulgarity in eating, drinking and conversation. The said Joseph Heyden (Haydn) is commanded to appear in the ante-chamber of the Prince every morning and every afternoon to inquire whether his Highness will require the services of the orchestra. The said Joseph Heyden is ordered to instruct the female vocalists and also practice himself upon the various instruments he is expected to play. Haydn is also to receive a salary of four hundred florins, paid quarterly, and to have his meals at the officer's table.

Haydn had an excellent little orchestra at his disposal and had a glorious opportunity for trying his own compositions. Though his salary was small at the start it was eventually raised to 1400 florins and this was continued as a pension after he left the service of the Esterhazys. While Haydn was nominally Vice Capellmeister and Joseph Werner was the real Capellmeister at the first, Haydn was virtually the head of all the musical undertakings at the Palace.

Upon the death of Prince Paul in 1762 his brother Nicholas succeeded him. Nicholas was know as "The Magnificent" and the Esterhazy palace became more brilliant than ever. Prince Nicholas was a competent player upon the baryton (an intrument resembling the viola-da-gamba) and took delight in playing with his

men. This accounts for the one hundred and seventy-five compositions which Haydn wrote for this almost obsolete instrument. Haydn was continually obliged to write music for important functions and he seemed to be willing to produce anything from a cantata or an operetta to a symphony or a Te Deum. His long service to the Esterhazys terminated with the death of Prince Nicholas in 1790. Prince Anton, who succeeded Prince Nicholas, had little love for music and dismissed the whole body of musicians, singers and actors retained at the palace, except a few connected with the religious services of the chapel. This was really a stroke of good fortune for Haydn, who had become very celebrated by this time and who longed for broader fields in which to exploit his works.

HAYDN IN LONDON.

In 1791 Haydn went to London under the management of the violinst, John Peter Salomon. Haydn was to receive $1500.00 for six symphonies,—$1000.00 for the copyright of them, $1000.00 for a benefit concert and $1000.00 for twenty new compositions. This was quite a fortune in those days, but it must be remembered that Haydn was the most celebrated composer of his time.

The journey to London took over fifteen days. It is believed that on the way Haydn met Beethoven at Bonn. In London Haydn was fêted like a prince, but he soon tired of the round of dinners and honors. The first concert was a huge success, but the London public, accustomed to great things, ere long became tired of "too much of a good thing;" accordingly Haydn produced his *Surprise Symphony*, with its explosive fortissimo, following a long pianissimo. "There all the women will scream," exclaimed Haydn and surely enough the *Surprise Symphony* became the talk of the hour.

Haydn was not to be allowed to escape without a degree, and Oxford made him Doctor of Music. His exercise for the degree was the *Canon cancrizans a tre*, on the words *Thy Voice, O Harmony, is divine.*

A PORTENTOUS MEETING.

On his way back from London, in 1792, Haydn had a meeting with Beethoven which proved very fortunate for the latter. Beethoven wrote a cantata for a dinner given by the Band of the Elector. Haydn was immensely pleased with it and induced Beethoven to go to Vienna, whither he went in November of the same year. In Vienna Beethoven became a pupil of Haydn, paying him about twenty cents a lesson. Beethoven was first, last and always an iconoclast. Haydn, then well along in years, was steeped in conventions. He could not understand his vehement pupil, who was never content unless he was hurdling strict rules. Haydn became disinterested and Beethoven in later years is quoted as saying, "I never learned anything from Haydn,—he never would correct my mistakes."

IN LONDON AGAIN.

Haydn made a second trip to London, in 1794, this time taking with him his faithful servant and copyist, Johann Elssler, to whom he bequeathed the sum of six thousand florins. This second visit, like the first, was a huge success. He was lionized everywhere and was even invited by the Queen to make his home at Windsor. The six new symphonies he wrote for the Salomon concerts were received with great favor, some numbers being interrupted by the applause of impressionable Frenchmen, who were promptly condemned by the press. Haydn, according to the custom of the times, conducted seated at the pianoforte. Upon his return it was found that he had earned in various ways about $6000.00, a very large sum in 1795.

Once more Haydn found himself at Esterhazy under the protection of a new prince. Despite his increasing years he was still a productive composer. When Nelson visited Eisenstadt in 1800, Haydn wrote a Mass in his honor. Nelson asked for the composer's pen and upon receiving it presented him with his own watch in return.

THE EMPEROR'S HYMN.

In 1797 Haydn wrote the *Austrian Hymn* known as *Gott erhalte-unser Kaiser* (God save the Emperor.) The Emperor was so delighted that he presented Haydn with a gold box bearing a relief portrait of his imperial majesty. Hadow has shown how the tune that Haydn employed bore a very close resemblance to certain parts of Croatian melodies which Haydn, through his superior skill as a musician, ennobled into a great national hymn, possibly one of the best of all national hymns. Haydn was much attached to this hymn and frequently played it for his own delight.

TWO GREAT ORATORIOS.

Haydn's visits to England had given him an opportunity to estimate the popular value of oratorio. He heard Handel's *Messiah* many times and was anxious to compose a similar work. The enterprising Salomon provided him with a very weak libretto which resulted in the composition of *The Creation*. It was first produced by an amateur chorus in Vienna, April 29th, 1798. One half of the first edition was purchased by English admirers. *The Creation* was given for the first time in London in 1800. In the same year it was given in Paris by artists who became so enthusiastic that they presented Haydn with a medal of appreciation. The aged composer modestly thanked them for

A FANCIFUL PICTURE OF HAYDN CROSSING THE ENGLISH CHANNEL. THIS JOURNEY WAS SAID TO HAVE INSPIRED HIM TO WRITE PART OF THE "CREATION."

strewing flowers on the brink of his grave. *The Creation* was performed in America for the first time by the Moravians at Bethlehem, Pa., 1811, though whether the work was given complete we cannot say. The first known complete performance was given by the Handel and Hayden Society of Boston, 1819. The success of *The Creation* induced Haydn to write *The Seasons*, a work of lighter calibre, but surprisingly fresh and vigorous for a man of sixty-eight. *The Seasons* was first produced in April 1801.

HAYDN'S LAST HOURS.

The strain of writing *The Seasons* proved very great for Hadyn. The composer grew gradually weaker and weaker. On his seventy-sixth birthday a performance of *The Creation* was arranged in his honor. Haydn was taken to the hall in the carriage of Prince Esterhazy and carried to his place in an arm chair. Seated among nobles and notables, protected from the March drafts by the scarfs of Princesses and Duchesses, Haydn greeted an audience which rose to pay him reverence. When the venerable musician heard the chorus, "And there was light," applauded wildly by the audience, he raised his hand and pointing to the skies said, "Not I, but a power from above created that." Hummel and Beethoven were there. At the end Beethoven knelt and kissed the hand of his aged master. Haydn, in passing out, bade the bearers of his chair pause long enough on the threshold of the stage door to raise his hands and cast a last blessing to the orchestra.

In 1809 the French occupied Vienna by military force. Haydn, intensely patriotic, was very much depressed by this. On the 26th of May he had a sinking spell and although very feeble asked to be carried to the piano, where he played the *Emperor's Hymn* three times. He died five days later. The great respect with which he was held may be estimated by the fact that funeral services were conducted in several different churches, the officers of the invading army attending many of them.

HAYDN'S APPEARANCE AND PERSONALITY.

Art is kind to the great. Few people would detect in the average portrait of Haydn a man whose features were described by many as "repulsive." Haydn was disfigured not only by the results of a bad case of smallpox, but had in addition a polypus which altered the shape of his nose, and a very thick underlip which engaged the attention of all who saw him for the first time. He was so dark that he was sometimes dubbed "The Moor." His eyes, however, were so kindly and so merry that they softened his entire expression. In fact he has gained the reputation of being the merriest of all the great masters. The brightness and good cheer which characterizes so many of his compositions was but a reflection of the man. He enjoyed life hugely. Good jokes entertained him immensely and he loved to converse with attractive women. He was very pious and very generous,—rewarding his old friends and servants liberally in his will.

HAYDN AS A COMPOSER.

Haydn wrote so continuously that a catalogue of his complete compositions would fill many pages. Of his 125 symphonies the best known are perhaps the *Farewell, Toy, Oxford, Surprise* and *Military*. The symphonies are finely arranged for piano duet and make excellent teaching material for students in the fifth, sixth and seventh grades (grading by ten). Haydn's seventy-seven string quartets are especially fine. While his pianoforte concertos and trios are rarely played, his pianoforte sonatas are invaluable as teaching material. The nine violin concertos and the four violin sonatas are less well known. Three oratorios, fourteen masses, and numerous other works for the voice remain. His operas and operettas are practically obsolete and are in fact of comparatively little merit in this day. Probably his greatest achievements were the advances in instrumentation he brought about by means of constant daily experimentation in effects obtained by the use of different combinations of instruments, and also the establishment of what has come to be known as the "Haydn-form"—that is, the general plan of the first movement of the sonata. While this form was in a measure anticipated in the compositions of C. P. E. Bach, D. Scarlatti, Corelli and others, it remained for Haydn to bring symmetry and clearness to the plan.

HAYDN'S FRIENDS.

A man of Haydn's jovial disposition would naturally have many friends, apart from those already mentioned. First of all we must note, his brother Michael, who was also a musician of no mean ability. Haydn left him 4000 florins in his will. Haydn carried on a very interesting correspondence with one George Thompson, a great friend of Burns, who was anxious to have Haydn make settings for Scotch National Songs. Thompson paid over one thousand dollars for settings of some two hundred and fifty songs. Of all Haydn's friends Mozart was the dearest. He is believed to have met him first in the winter of 1778.

A HAYDN PROGRAM.

1. Piano Duet. *Theme and Variations from Symphony No. 20.* Grade 4.
2. Piano Solo. *Sonata No. 4 in D.* Grade 6. Or, *Andante from Surprise Symphonie,* transcribed by Saint-Saens. Grade 7.
3. Vocal Solo. *My Mother Bids Me Bind My Hair.* Grade 4.
4. Violin Solo. *Serenade in C* (from Quartet in F). Grade 3.
5. Piano Solo. *Four Gems From Haydn.* Grade 3. Or, *Andante and Variations in F Minor.* Grade 6.
6. Piano (Six Hands). *Gypsy Rondo.* Grade 4.
7. Piano Solo. *Sonata in E Flat Major.* Grade 6. Or, *Largo from G Minor* (String Quartet). Grade 4.
8. Vocal Solo. *With Verdure Clad (Creation)* Grade 7.
9. Violin Solo. *Minuet in E Flat* (arr. by Burmeister). Grade 4.
10. Chorus. *The Heavens are Telling;* or, *Lo! My Shepherd's Hand Divine.* Grade 8.

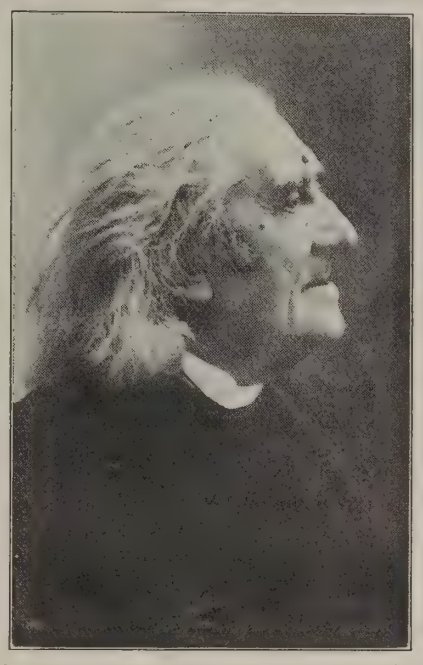
BOOKS ABOUT HAYDN.

Life of Haydn, by Louis Nohl, translated from the German by George P. Upton; Haydn, by J. Cuthbert Hadden; A Croatian Composer, Notes Toward the Study of Joseph Haydn, by W. H. Hadow; Joseph Haydn, sein Leben und seine Werke, by August Riessmann; Joseph Haydn, Biographie, by C. F. Pohl.

TEN TEST QUESTIONS.

1. Give some account of Haydn's nationality and ancestry.
2. When and where was Haydn born?
3. Tell something about his youth and education.
4. What famous poet helped Haydn in his youth?
5. What noted German musician did Haydn emulate?
6. Tell something of the noble family that employed Haydn as a musical director.
7. When did Haydn visit London?
8. Name two famous masters who were pupils of Haydn.
9. Give a list of some of Haydn's most famous works.
10. When and where did Haydn die?

Franz Liszt



1811—The Real Liszt—1886

"Wer wird nun der Liszt Helfen?"

LISZT'S EPOCH.

In all the congregation of races that make up the population of Hungary, the Magyars form by far the greater part. For centuries Hungary was the borderland between Asiatic and European civilization. One might expect in Hungary just such a proud, brave, war-like generous and impassioned race as it has proved to be. Was not theirs the territory which both the Hun and the Vandal traversed time and again? Do they not to this day trace their genealogy back to sources so venerable that many of the aristocratic houses of France, Germany and England seem mere upstarts by comparison? Is not their very language simply a modified form of an Asiatic tongue of remote antiquity and great richness and expressiveness? Despite the fact of their affiliation with Austria through a royal marriage performed nearly four hundred years ago, do they not to-day preserve their national ideals, their distinctive speech and their political identity with an independence which wins the admiration of the whole world? Of such a race came Franz Liszt. Singularly enough his long residence in France, Germany and Italy gave him the habit of the cosmopolitan, but he always held the love of Hungary deep in his heart, and Hungarians point to Liszt as one of their greatest heroes as indeed they might to Zóltan, Geysa, Rakóczy, Kossuth and others.

LISZT'S ANCESTORS.

WHILE Liszt's immediate ancestors held comparatively humble positions, it is very generally supposed that they were in some way connected by family ties with the men and women of the same name who at an earlier date were representative members of the Hungarian nobility.

His great-grandfather was a subaltern officer in the army, his grandfather was a steward to famous Prince Esterhazy, and when he died, his son, Adam Liszt, became his successor in the Esterhazy family. In this way Liszt's father and grandfather passed their days in close touch with the most stimulating musical atmosphere of the time in continental Europe. While the steward's position was little better than that of a butler, Hungarian society was in such a plastic state that it was possible for the half brother of Adam Liszt to rise to the exalted position of Imperial Austrian Procurator-General. Adam Liszt was known to have been somewhat proficient in playing the piano, flute and violin, and it is stated that he at one time came under the advice and instruction of the great Haydn when the master was the director of music at the Ezterhazy palace in Eisenstadt. In 1810 Adam Liszt removed to Raiding to superintend another estate belonging to the Esterhazy family. There he married Anna Lager, whose ancestry was German. Very little is told of her except that she was comely in appearance and an excellent housewife.

LISZT'S EVENTFUL CHILDHOOD.

Franz Liszt (Hungarian form, Liszt Ferencz) was born at Raiding, Hungary, October 22, 1811. His first instructor was his gifted father. The child soon manifested surprising talent, and when he made his first appearance in public at Oldenburg, several Hungarian noblemen readily offered to supply the means for his musical education for a period of six years. Accordingly he was taken to Vienna and after a concert in that city in 1823, the musical world soon learned that it had to look forward to a new master. Beethoven, it is said, was one of the most enthusiastic admirers of the child virtuoso. Liszt's teachers were Czerny for the piano, and Salieri and Randhartiger for composition. Through Randhartiger, Liszt met Schubert, although we have no illuminating description of the meeting. In the same year he wrote a variation upon a waltz by Diabelli which was immediately published and met with no little favor. His fame at the keyboard had already taken on meteoric brilliancy. With the assurance of this quickly-gained reputation his father decided to take the child to Paris with the hope that he might be admitted to the conservatoire, notwithstanding the restriction which excluded foreigners. The director Cherubini, himself an Italian, refused to make an exception to the rule but it is well known that his prejudice against prodigies was his main reason for keeping Liszt out of the famous school. Liszt, however, continued his training under Reicha and Paer, both of whom were very renowned in their day. During the next few years he made many tours through Switzerland and England always with the greatest success. In 1825 he found time to write a one act opera, *Don Sanche,* which was produced at the *Académie Royale* with pronounced but transient success.

A DANGEROUS ENVIRONMENT.

Picture a boy in his early teens listening to the adulation of the great men of the time and you may gain an idea of the somewhat dangerous environment which surrounded Liszt during the formative period of his life. How easy it would have been to have "turned his head" in a manner which would have ruined him in after life. Indeed there are those who delight in finding a certain superficiality in Liszt's work at various times in his life and then attributing it to the effusive praise his early efforts brought forth. Even Beethoven, according to contemporary reports, had given the boy the consecrating kiss of approbation. He became the pet of a half dozen salons in Paris, where his less important accomplishments were praised above his hard-earned attainments. When Liszt lost his father in 1827 he was really in a somewhat dangerous plight, but the serious duty of supporting his mother sobered the youth and made him work more earnestly than ever. The performances of "Master Liszt" in England and "Le Petit Liszt" in France opened the eyes of the young pianist to the large revenue which might be obtained by a virtuoso pianist and he resolved to become a famous performer on the pianoforte.

THE MAKING OF A COSMOPOLITE.

Singularly enough the Magyar language did not gain recognition as a court language or a state language until the early part of the last century. In its place German and Latin were widely used. Many of the works of the early Hungarian authors were written in Latin and the country boasted of a Latin newspaper as early as 1721. Although Liszt was born a Hungarian he was not taught the Magyar language, as at that time the language was confined largely to the peasantry. He was, however, well acquainted with the customs, society and literature of the countries through which he had passed. It is not unlikely that he was more influenced by the environment of the French Salon than by any other force. For this reason we must judge his entire life by the training he received. Liszt has been condemned for certain acts which are readily admitted as offences by those who are trained in a more severe moral school. The fact that his surroundings permitted him to look easily upon certain conventions which others hold sacred does not excuse Liszt for transgressions, but it does explain a part of his education which made him view the society of his time through totally different glasses than those worn by others. Emotional, excitable, impassioned, volatile, Liszt early made up his mind that he would enter holy orders. His father, however, persuaded him not to take this step.

LIFE IN PARIS.

After his father's death Liszt established himself in Paris as a teacher under the patronage of Erard, the famous piano manufacturer. One of his pupils was the daughter of the Count de Saint-Cric, with whom he promptly fell in love. The Count refused to consider a courtship and Liszt was heart-broken and his health suffered seriously. Indeed, his condition was so desperate that when he disappeared from the salons of the day it was thought that he was dead and an obituary notice was published.

For nearly two years Liszt remained in a convalescent state, and during that time he read exhaustively. Soon, however, we find the virtuoso spirit in the young Hungarian master returning and Parisian salons again rang with the wonders of Liszt. The appearance of Paganini in Paris was a great incentive to Liszt. The mystical Italian violinist, with his "diabolically" facile technic and his wonderful accuracy amazed Liszt, and set new standards which the youth was quick to duplicate on the piano keyboard.

Berlioz, who was only some eight years the senior of Liszt, influenced the life of the composer-pianist very strongly. His association with Victor Hugo, Lamartine, George Sand, Heine, Chopin, and other great artistic workers of the time, affected him deeply. For Chopin he had the affection of a brother. Although they had differences at times, this is not surprising when the temperaments of the two great artists are considered. Liszt's biography of Chopin is unquestionably his finest literary effort.

ROSENTHAL. LISZT. MANSFELDT.
EMIL LIEBLING. SILOTI. FRIEDHEIM. SAUER. REISENAUER. GOTTSCHALG.

Liszt's life, always swaying between conventions on one hand and impassioned outbursts on the other, found in Paris just the field for its greatest happiness. One moment we find him led to the door of the abbey about to take on the gown of the priest, another we find him associating with the disciples of Saint Simon and his social hierarchy. A friend of the Abbé de Lamennais, Liszt maintained his fealty even when that priest suffered the anathema of the church. Liszt was glad enough to run to its doors in later years. We are not surprised when in 1834 we find Liszt wildly in love with the Countess D'Agoult, better known by her pen name, "Daniel Stern." Of Liszt's children, Daniel died at twenty years of age, Blandine became the wife of Emile Olliver, Napoleon's minister of war, and Cosima later became the wife of von Bülow and then Wagner.

LISZT'S SUCCESSFUL TOURS.

Between the years 1839 and 1847 Liszt made many appearances in most parts of cultured Europe. It must not be thought that he was invariably acclaimed, since his life with the Countess d'Agoult un-

LISZT PLAYING BEFORE THE EMPEROR OF AUSTRIA.

questionably won him the disfavor of many in England and in Switzerland, as well as in some other places. Liszt himself realized this. In England, for instance, his agent lost money upon his concerts which Liszt made up from his own resources. His generosity was monumental. He was continually giving with the most open handed and open hearted munificence. In this way he won the admiration of thousands and the friendship of many. Upon one occasion a fund was raised to erect a monument to Liszt in Pesth. Liszt would not accept the honor, but insisted that the money collected be given to a poor sculptor to help him during his struggle years. However, Liszt became greatly interested in the erection of a monument to Beethoven in Bonn and it was through his beneficence and activity that the statue was completed.

AT WEIMAR.

In 1849 Liszt decided to settle in Weimar, where he remained for over twelve years. At that time the peaceful German city was still alive with the interest that Goethe, Schiller and other great German poets had brought to it. The theatre and opera house had been the scene of many of the great dramatic and musical triumphs of the time and in this atmosphere Liszt found inspiration for the splendid work he was destined to do for art. His infatuation for the Princess Karolyne zu Sayn-Wittgenstein arroused antagonism among those who had criticized his former love affairs, but some small commiseration for Liszt's unconventionality was found in the fact that the Princess was of great assistance to Liszt in his literary work. Liszt's broad spirit of personal sacrifice was indicated when he gave up the career of the virtuoso, with its enormous remuneration, to become director of the Court Theatre at Weimar with a comparatively small income. He did this in order that he might help rising composers who needed such support. It was his idea to give operas lacking their initial performances as well as helping other works too recent and too original to win wide popular favor without such assistance. In this way Wagner's *Tannhäuser, Lohengrin,* Raff's *King Alfred,* Schumann's *Genovera,* Schubert's *Alfonso and Estrella,* Berlioz' *Benvenuto Cellini,* were given with success. It was to Weimar that Richard Wagner turned in despair only to find that Liszt had already arranged for a performance of *Lohengrin,* which the composer had feared would never be produced. Later, when escaping arrest for participation in the revolution at Dresden, Wagner found sanctuary at Weimar, until the generous Liszt could arrange for him to go to Switzerland.

It was in Weimar that Liszt first became known as a teacher of musical celebrities. The fact that his means were such that he could teach without remuneration drew to him many worthy but impoverished students who were only too anxious to retain his patronage by hard work. Many of these became illustrious in after years not only as performers but as composers. Mr. James Huneker in his book *Franz Liszt* gives a catalog of some three hundred pupils of Liszt. When it is remembered that Liszt might easily have charged an exorbitant fee for instruction, one may gain an idea of his beneficence in giving these thousands of lessons and also his great donations to the art of the future.

THE END OF THE WEIMAR PERIOD.

Liszt's activities in Weimar were by no means confined to conducting and teaching. An atmosphere of musical progress invigorated the little Grand Ducal city as no where else. The phrase, "the music of the future," was coined and applied to all of the newer works represented by the new spirit of Weimar. Liszt himself participated in this by freeing the symphony from the rigid bonds of the established forms and developing the newer "symphonic poem" which many modern composers have accepted as the style for their own compositions. In the symphonic poem one long movement supersedes the several movements of the old symphony and the development or working out of the themes is done with less restriction and more harmonic fluency.

Notwithstanding the fact that Liszt had brought a new order of things to Weimar and had done much to revive the former fame of the placid little city, the people of Weimar did not appreciate this and when, after a demonstration made at the performance of Cornelius's *Barber of Bagdad,* Liszt decided to leave the opera, they came to their senses and begged him to stay. But Liszt thereafter went from place to place, followed by a constellation of famous pupils. Rome, Pesth and Weimar all shared a portion of his time. He had concluded his artistic mission in Weimar and the world of music was advanced immensely by his initiative and independence.

LISZT'S LAST YEARS.

In Rome Liszt's leanings toward the church were favored by the opportunity of meeting many devout men and women. His room was furnished with the simplicity of an ascetic and his industry was unusual. He found himself at his writing desk at four o'clock nearly every morning. He continued composing until seven o'clock. At eleven o'clock he attended mass, devoting the other hours of the morning to work. At noon he dined with the Princess Sayn-Wittgenstein, who had likewise elected to live a life of retirement and piety. On every other day he taught from two to six in the afternoons. The evenings were spent at the house of the Princess. His devotion to the church was sincere and constant. In 1866 Pope Pius IX raised him to the ecclesiastical dignity of Abbe. In 1870 he returned to Weimar to conduct a Beethoven festival. In 1875 Liszt was made president of the Academy of Music at Pesth, Hungary, and was raised to the nobility. In 1886 Liszt went to a festival conducted at Bayreuth. He was immensely interested in the performances but was able to attend only two. The last opera he saw was *Tristan and Isolde.* He was so weak that he could hardly sit through the performance. Bronchitis followed by inflammation of the lungs followed his exertion and he was confined to his bed until July 31st, when he died surrounded by his family and a few faithful friends.

SOME FAMOUS LISZT PUPILS.

Among the many illustrious names associated with that of Liszt are his pupils, Anna Mehlig, Amy Fay, Julia Rivé King, Sofie Menter, Adele Aus der Ohe, Pauline Viardot-Garcia, Eugen d'Albert, C. B. Alkan, Conrad Ansorge, Walter Bache, Carl Baermann, Albert Morris Bagby, Franz Bendel, Arthur Bird, Bernard Boekelmann, Alexander Borodin, Louis Brassin, Hans von Bülow Buonamini, Richard Burmeister, Peter Cornelius, Leopold Damrosch, Felix Draeske, Henry Falcke, Arthur Friedheim, S. Jadassohn, Alfred Jaell, Josef Joachim, Rafael Joseffy, Wilhelm Kienzel, Martin Krause, Carl von Lachmund, Alexander Lambert, Frederick Lamond, Eduard Lassen, Wilhelm von Lenz, Emil Liebling, George, Liebling, Louis Mass, Hugo Mansfeldt, William Mason, Edward MacDowell, Max Meyer Olbersleben, Moritz Moszkowski, J. Vianna da Motta, Felix Mottl, Muller-Hartung, Otto Neitzel, Arthur Nikisch, Joachim Raff, Silas G. Pratt, Alfred Reisenauer, E. Remenyi, Rimsky-Korsakov, Hermann Ritter, Moriz Rosenthal, Camille Saint-Saëns, Emil Sauer, Xaver Scharwenka, Giovanni Sgambatti, William H. Sherwood, Alexander Siloti, Friedrich Smetana Bernhard Stavenhagen, Frank van der Stucken, Karl Tausig, Felix Weingartner, Van Zeyl, Geza Zichy and Constantin von Sternberg. Despite the fact that Liszt earned and gave away a fortune, very little if any of this came from teaching fees. In fact he gave so freely that his means in his old age were reduced very greatly. He used to say frequently to his friends "Wer wird nun der Liszt helfen?" ("Who will help poor Liszt now?") Probably no musician has ever lived who has done as much for others as Franz Liszt.

LISZT'S APPEARANCE.

Descriptions of Liszt add interest to his innumerable photographs, which at best can not give the full measure of the man to the eye of the keen observer. There must, however, have been something decidedly hypnotic about his appearance, for we find among the many records of his likeness such adjectives as remarkable, demoniac, lovable, animated, attractive, noble, divine expression, electric, erect, gleaming eyes, impressive, eyes flashed like diamonds, sensitive mouth, amiable, surprising youthfulness, long sensitive hands, very thin (in old age), stooped a great deal, decked himself with orders, demeanor affected, not beautiful. What a queer conglomeration of descriptive epithets! Through it all we must perceive that magnetic power which had much to do with his control over great audiences.

LISZT'S PLAYING.

Shall we content ourselves with the unlimited applause of those who were benefited by Liszt and conclude that he reached the zenith of piano playing, or shall we regard these opinions analytically and endeavor to discover what it was that made people consider Liszt the greatest of all pianists of the past and of the present? Hans Christian Anderson in a very fervid sketch of Liszt's playing gives an idea of how Liszt impressed those of his auditors who were without extended musical training. "The whole instrument appears to be changed into a great orchestra," he says. "This is accomplished by ten fingers which possess a power of execution which might be termed superhuman. I have met politicians, who at Liszt's playing, conceived that peaceful citizens at the sound of the Marseillaise might be carried away that they might seize their guns and rush forth from hearths and homes to fight for an idea! I have seen quiet Copenhageners with Danish autumnal coolness in their veins become political bacchantes at his playing. The mathematician has grown giddy at the echoing fingers and the reckoning of the sounds." Contrasted with this we may give an anecdote from Heine quoted by Mr. James Huneker, in which it would appear that Heine intended to expose Liszt in the trappings of a charlatan: "The celebrated singer (Rubini) had undertaken a tour with Franz List, sharing expenses and profits. The great pianist took Signor Belloni about with him everywhere (the entrepreneur in general of his reputation), and to him was left the whole of the business management. When, however, all accounts had been settled up, and Signor Belloni presented his little bill, what was Rubini's horror to find that among the mutual expenses there appeared sundry items for 'laurel wreaths,' 'bouquets,' 'laudatory poems' and such like 'ovation expenses.'" This, however, might easily have been an example of a none too lovely side of Heine's career since there are existing letters from Heine to Liszt and Meyerbeer which point quite clearly to nothing short of blackmail. Robert Schumann speaks with great enthusiasm of Liszt's playing, saying that he was only exceeded in tenderness by Chopin. Grieg, as a young man, marveled at the playing of Liszt. Rosenthal, always a devoted pupil, declares that he played "as no one before him and as no one probably ever will again."

LISZT AS A COMPOSER.

The catalog of Liszt's compositions is usually a surprise to anyone who has not investigated this phase of the master's work. For orchestra, his most significant works are his symphonic poems, of which the most famous are *Les Preludes* and his *Faust* Symphony. For piano, his concertos in E flat and in A deserve first attention, although the public knows Liszt as a composer principally through his fifteen Rhapsodies. The sonata in B minor is a monumental work which should be more frequently heard, as should the very difficult but extremely beautiful *Etudes d'execution transcendante.* The Liszt *Consolations* and the three *Liebesträume* (Nocturnes) are perhaps the most played of the composer's works since they are perhaps the least difficult. Liszt's own great technical skill was no doubt responsible for the fact that he wrote so very few pieces within the grasp of the player of limited ability. His arrangements of the works of others' operas, songs, etc., to say nothing of the Beethoven symphonies, were the first to gain him popularity, and for this reason his own unusually fine original pianoforte compositions were eclipsed for a time.

Liszt's vocal works are noteworthy, but not so much for their brilliancy as for the serious intent of the composer. *St. Elizabeth* is rich in tonal beauties and is perhaps the most frequently heard of all Liszt's choral works, although many of his other vocal works (*Graner Festival Mass, Christus,* etc.) are works of rare charm. His critical writings, while not so forceful or so deep as those of Wagner, nor as acute as those of Schumann, are valuable in the extreme.

BOOKS ABOUT LISZT.

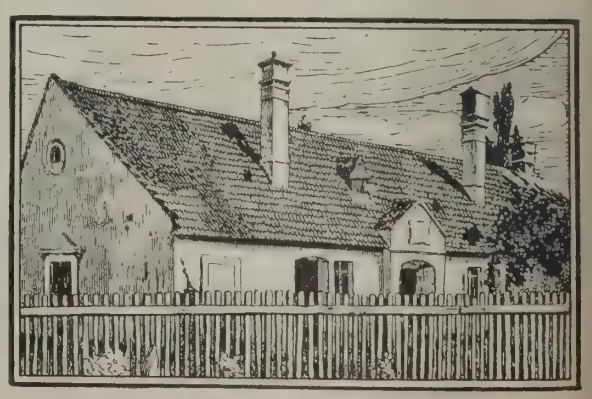
While an immense amount of descriptive matter has been written about Liszt few completed volumes of any merit may be found outlining the work of the great musician. Among the best of these are the biographies by de Beaufort, Nohl and Arthur Hervey. It was not until the appearance of Huneker's *Franz Liszt* that anything like a good Liszt book was obtainable. In this the author has not only outlined the life of the composer but has collected a splendid amount of contemporary material which appeared at the time when Liszt was the musical sensation of the world.

A LISZT PROGRAM.

		Grade
1.	Duet—*Rhapsody March* ..... (Arranged from the Hungarian Rhapsody No. 2)	4
2.	Piano Solo—*Consolation,* No. 5.....	5
3.	Vocal Solo—*Thou Art So Like a Flower.*	4
4.	Violin Solo—*Notturno* (No. 3).	
5.	Piano Solo—*O, Thou Sublime Evening Star* ..... (Arranged by Liszt from Wagner's *Tannhäuser.*)	5
6.	Piano Solo—*Hark, Hark, the Lark* ..... (Arranged by Liszt from Schubert's song.)	6
7.	Piano Solo—*Bridal Chorus,* from Wagner's *Lohengrin* ..... (Arranged by Liszt.)	7
8.	Vocal Solo—*The Loreley*	6
9.	Piano Solo—*Hungarian Rhapsody,* No. 6	7
10.	Piano Solo—*Concert Paraphrase* on Verdi's *Rigoletto*	8
	Or *Mazurka Brillante*	7
	Or *Hongroise* (David-Liszt)	5

TEN TEST QUESTIONS.

1. Give some account of the antiquity of the Hungarian people.
2. When and where was Franz Liszt born?
3. What great composer was an admirer of Liszt when a child?
4. Who were Liszt's best known teachers?
5. What effect did Paganini have upon Liszt?
6. When did Liszt settle in Weimar?
7. What great master did Liszt befriend at Weimar?
8. Describe Liszt's devotion to the church.
9. Tell something of Liszt as a performer, as a teacher, as a composer.
10. When and where did Liszt die?



LISZT'S BIRTHPLACE IN RAIDING.

Edward MacDowell

1861—The Real MacDowell—1908

"Music Is Impassioned Speech—the Highest Expression of What We Consider Godlike in Man."

MacDowell's Period

THE careers of Louis Moreau Gottschalk and Dr. William Mason have been discussed previously in this series and in connection with them is given some insight to the musical conditions in America which surrounded those notable figures in our history. The attention of the reader was drawn to the fact that while Dr. Mason was very clearly representative of the Americanism of New England, Gottschalk with his French mother and his English father, was brought up in the Latin atmosphere of New Orleans and was far more a Latin-American composer than an American.

With MacDowell we have a new and distinctly different type. Mason and Gottschalk were both born in the year 1829. MacDowell was born thirty years later, and those three intervening decades were of the greatest significance to the music of the new world. Much of this was due to the splendid initiative of Theodore Thomas as well as to the activity of Dr. Mason. When MacDowell was a boy in New York, Thomas was organizing his Symphony Orchestra that was to do such magnificent pioneer work. The liberal attitude of the young conductor led him to introduce in America the works of many composers who found difficulty in getting a hearing in the hide-bound musical centers of Europe. Wagner was not the only one who owed a debt to Thomas for valuable propaganda. It is thus quite clear that a young man with musical inclinations in the New York City of a half century ago had advantages which were not to be scorned.

MacDowell's Ancestry and Youth

MacDowell's nearest ancestral connection to the old world was to Ireland. His grandfather, Alexander MacDowell, and his grandmother, Sarah Thompson, were both born in Ireland. The name MacDowell is clearly of Scotch origin and it is for this reason that he is given the credit of being of Scotch-American blood. His mother, Frances M. Knapp, was an American lady whose ancestors have been traced to England. MacDowell's grandfather came to America shortly after the beginning of the last century. The composer's father was a successful New York business man. The noted American musician was born at 200 Clinton Street, New York, December 18, 1861. His birthplace, long since, fell under the swarm of the alien and industrial advance which has swept over lower New York.

MacDowell's grandparents were Quakers, and when the composer's father, Alexander MacDowell, showed signs of a talent for drawing it was repressed as much as possible. It is not surprising then that Edward had the encouragement of his father in both drawing and music. The boy's first music teacher was Mr. Juan Buitrago, a South American pianist of ability and experience. The child was very versatile, and his music books were frequently decorated with clever sketches and youthful attempts at poetry. In later years his poems became so numerous and so melodious that a collection of his verses was published after MacDowell's death. So diversified were the boy's talents that his parents were at a loss to know which one to select for a life career. After Buitrago, his next teacher was Paul Desvernine and then no less than the incomparable Teresa Carreno, who, it will be remembered, had gone to New York from Venezuela when she was little more than a child.

So very marked was the talent of the boy that his parents were advised to supplement his work with a course of study in Europe. Accordingly he set out with his mother for Paris in the early part of 1876. He had little difficulty in passing the examinations for admission to the Conservatory, where he became the piano pupil of Marmontel and the theory pupil of Savard. Among his companions in the conservatory was Claude Debussy. The two young composers maintained a mutual interest in each other's works in later years.

Once while surreptitiously sketching a portrait of one of his instructors he was "caught in the act." The teacher carried off the sketch to a famous teacher of art, who promptly begged the boy's mother to let him give the boy three years' instruction without cost. There is thus no uncertainty in the appraisal of the boy's artistic talent in that direction. However, MacDowell's mother decided to hold fast to the career of a musician for her son.

In 1878 MacDowell heard Anton Rubinstein's brother, Nicholas Rubinstein, play the Tchaikowski Concerto in B flat minor. He was amazed at the performance, and this led him to believe that in order to reach a similar standard he would be obliged to employ methods somewhat different from those in use at the Paris Conservatoire at that time. Consequently he decided to go to the Conservatory at Stuttgart, then at the height of its fame as a school for pianists.

It did not take long for MacDowell's acute powers of perception to point out to him that at Stuttgart there was not the atmosphere for which he was longing. The ultra-arbitrary methods at Stuttgart soon disgusted MacDowell and he sought another institution. This time it was Frankfort-am-Main, where Joachim Raff was at the head of the excellent conservatorium endowed by Dr. Hoch. During the intervening summer, however, MacDowell resided in Wiesbaden studying with Louis Ehlert, whose reputation as a writer and as a pedagog was deservedly great. Ehlert wanted MacDowell to study with Von Bülow, but the latter felt that his teaching days were over and wrote a none too courteous letter stating that "he could not waste any time on an American boy."

At the Frankfort Conservatory MacDowell became the pupil of Raff in composition and Carl Heymann in pianoforte playing. The latter teacher was one of the most sympathetic and artistic of the piano pedagogs of his time and yet he had sufficient disciplinary routine not to be mild with his pupils. MacDowell states in one place that while at Paris the methods of instruction were so exhaustive that they led him to transpose the preludes and fugues of Bach into other keys. At Frankfort, Heymann taught him more in one week than ever before. In Raff he also found an inspiring artistic friend as well as a teacher. Raff was no weakling in his pedagogical attitude, even though many of his compositions do descend to triteness as others ascend to mastery.

Heymann was so convinced of the greatness of MacDowell as a pedagog that when mental troubles revealed to the German teacher that he would be obliged to leave the conservatory, he suggested MacDowell as his successor. There is something pathetic in the close friendship of Heymann for MacDowell at that period when we remember that our American master was doomed to spend his closing hours in similar intellectual darkness. Jealousies in the faculty, however, prevented MacDowell from receiving the post. He was little more than a youth and was likewise an alien. Quite naturally the important position was filled by a native German teacher.

MacDowell did commence to teach, however, and among his pupils was that remarkable woman, Miss Marian Nevins, who was later to become Mrs. Edward MacDowell. Through her efforts to preserve the spirit of her husband's work she has created at Peterboro, New Hampshire, a movement which has won national recognition.

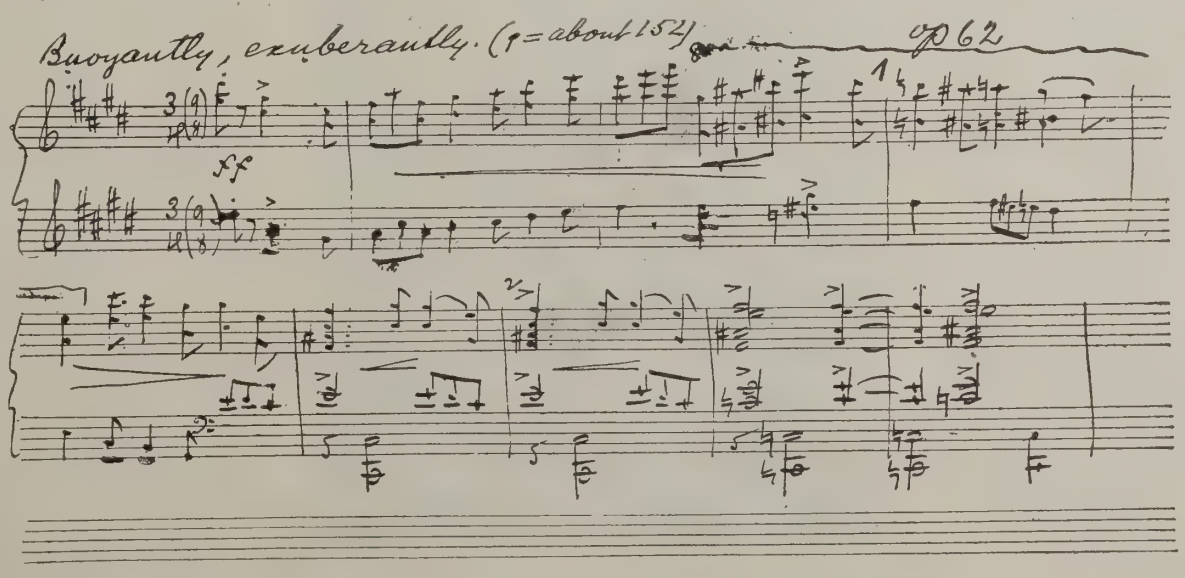
MacDowell at Darmstadt

MacDowell was appointed head piano teacher at the Darmstadt Conservatory, where he taught mediocre pupils for forty hours a week. He also taught a little class of titled and stupid children in the Castle at Erbach-Fürstenau. Finding the life at Darmstadt tiresome, he resided at Frankfort and rode daily to the smaller city. These long rides on the trains enabled him to devote much time to composition, as well as to German, French and English literature.

In 1882 MacDowell visited Liszt and played his first piano concerto for the master. Eugen D'Albert was at the second piano. It was at Liszt's insistence that MacDowell's *Modern Suite* was given at the Allgemeiner deutscher Musik-Verein Convention held at Zürich. MacDowell played his first piano suite with pronounced success. This was one of the greatest honors that could have been bestowed upon a young musician, and is characteristic of the artistic liberality with which Germany has welcomed and helped many American artists when they have been worthy of notice.

The following year Liszt again helped him by securing the publication of the first suite and the second suite with Breitkopf and Härtel in Leipsic. MacDowell tried to show his appreciation by dedicating his first pianoforte concerto to Liszt.

In 1884 MacDowell returned to America for a month, during which time he married Miss Nevins at Waterford, Conn. Again back in Europe, the young couple visited Lon-



A MUSICAL AUTOGRAPH BY MACDOWELL.
(FROM "THE JOY OF AUTUMN," COPYRIGHT BY A. P. SCHMIDT.)

don, Frankfort and Paris. He applied for the post of head pianoforte teacher at the Würzburg Conservatory but was fortunate in not receiving it—fortunate because he was compelled to turn his attention to composition, and thereby produced many interesting works. In 1887 we find the MacDowells in their own home on the outskirts of Wiesbaden, where the composer purchased a house with one-half acre of ground. There MacDowell found time to produce some of his lesser known works. The following year, however, he was persuaded to return to the United States, and he sold his cottage to throw himself into the music life of his native land. Settling in Boston, he found the music life much to his liking. Pupils excited by his European prestige literally flocked to him. His orchestral works were regularly performed by leading orchestras. As a soloist he appeared quite frequently in recitals and with the Kneisel Quartet.

In 1894 MacDowell played his second concerto with the New York Philharmonic Society under Anton Seidl. It was then that the New York public and the New York critics opened their eyes and ears to the loftiness of the genius of Edward MacDowell. America at last had a master whose works could be placed upon the programs of great symphony orchestras without any suggestion that they were put there largely through a patriotic desire to foster American musical interests rather than that of catering sincerely to the real preferences of the audience. In fact all of the critics of the hour were unanimous in their praise. Encouraged by this, MacDowell gave two pianoforte recitals in the Concert Hall of Madison Square Garden.

MacDowell at Columbia

The chair of music at Columbia University in New York is due to the munificence of Mrs. Elizabeth Mary Ludlow, who provided a fund of $150,000.00 for that purpose. In the fall of the same year MacDowell moved from Boston to New York to accept the position of Professor of Music at Columbia. Naturally he gave much thought to this move. His teaching in Boston had been highly successful, and it would have been impossible for him to have accepted more pupils. On the other hand, the post at Columbia provided regular employment and at the same time was possibly somewhat less precarious. His main difficulty lay in the work of establishing the new department, as he gave only about ten hours a week to actual class work.

MACDOWELL AT FOURTEEN, FROM A SKETCH MADE BY HIMSELF.

With systematic sincerity he at first mapped out very clearly in his mind what the department was expected to accomplish and expressed it in the following tenets:

I. To teach music scientifically and technically with a view to training musicians who shall be competent to teach and compose.

II. To teach music historically and æsthetically as an element of liberal culture.

MacDowell was an indefatigable worker, and with his natural conscientiousness the ever-increasing work at Columbia proved too great a strain. His published lectures indicate the great care with which all of his work at the University was done.

Many have advanced the idea that it might have been better if MacDowell had been able to devote all of this time to composition and pianoforte playing, for which he had especially prepared himself. While his piano playing suffered, it is nevertheless a fact that many of his best pieces in certain forms were done during the Columbia days. Among these are the famous *Norse Sonata* and the *Celtic Sonata*, as well as the *Sea Pictures*, which have all brought his genius such high praise.

MacDowell at Peterboro

In the same year that he took up the Columbia professorship MacDowell bought a farm property at Peterboro, New Hampshire. With fifty acres of delightful forest and fifteen acres of good farm land there was also a fine old house and some smaller buildings. There, in a log cabin in the woods he wrote most of his later compositions. His time was spent between his country home and his winter residences in New York. During his last days he spent much of that sad, sad time at the Westminster Hotel on Irving Place, New York.

The great strain at Columbia forced him to resign in 1904. Instead of resting he continually undertook more and more work, including teaching, which he did largely as a means of maintenance rather than for the love of the work. In 1905 the signals of the tragic end were noticed. Well in body, his magnificent intellect commenced to decay until he became like a little child. He passed on, January 23, 1908, when just reaching those years which find most men in their prime and which might indeed have been his prime if he had taken time for sufficient rest.

As a motto for his last composition, *From a Log Cabin*, the composer had written:

"A house of dreams untold,
It looks out over the whispering tree-tops
And faces the setting sun."

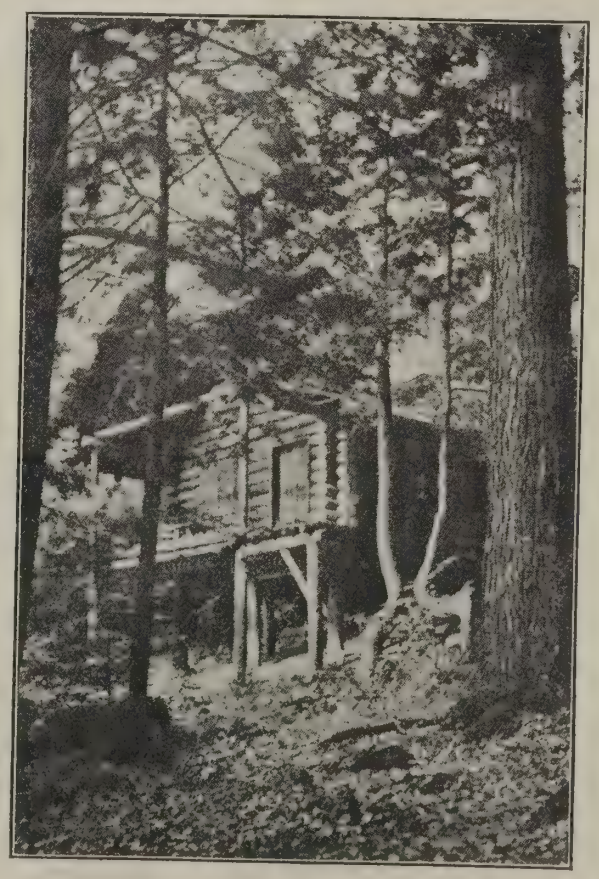
These significant lines are now traced on a bronze tablet on the crest of a hill not far from the little log cabin in which the composer wrote down so many of his splendid musical thoughts. What could be more characteristic of MacDowell's simplicity and his Americanism than the little log cabin in the New Hampshire hills and the unhewed rock that lies above his last resting place?

MacDowell as a Pianist

As we have already noted, it was MacDowell's original desire to become a pianist. Those who remember his playing well, among whom may be reckoned the present writer, felt that it was rare because of the performer's wide understanding of the musical dimensions of the masterpieces he attempted to portray and because of the man's unquestioned sincerity. While his technic was adequate in every way, he did not aspire to shine as a technicalist. His published exercises concern themselves rather with special forms demanding new hand positions than with the conventional scales, arpeggio and octave forms. MacDowell's playing was characterized by its extreme clearness and beautiful effects achieved by the employment of the pedal. In such a composition as his very powerful *March Wind* he produced intense stringendo results that were always very impressive. While he frequently played his own compositions in response to popular demand, he was even more conscientious in his interpretations of the masters of the past. Had he done more public piano playing instead of devoting so much time to composition and to teaching, there is no question that we would look back upon him as one of the foremost virtuosos of his century.

MacDowell's Compositions

There are sixty-two opus numbers represented in MacDowell's compositions and some half dozen without opus numbers. Several piano numbers are sets of several pieces. Seventeen numbers are vocal, but these include several collections of from three to six songs. Henry T. Finck goes so far as to rank MacDowell with the very greatest song writers, Schubert, Franz and Grieg. There is no doubt that MacDowell's inspiration carried him at times to very great heights in his vocal works, and it is difficult for Americans anxiously seeking to find merit in the works of a fellow-citizen to appraise these works severely. It is accordingly very convincing to find European critics among the most enthusiastic admirers of MacDowell as a song writer. *Thy Beaming Eyes* is doubtless one of the best songs yet produced in this country from the standpoint of its wide appeal and its simple and masterly treatment. There are, however, many other MacDowell works which critics seem inclined to appraise higher than such a song as *Thy Beaming Eyes*. Such songs as *In the Woods*, Op. 28, No. 1, or *The Robin Sings in the Apple Tree*, or *The Sea*, represent the master's strong inspiration and his highly cultivated taste in supplying appropriate musical background to the poet's thought. MacDowell in some instances wrote the verses for his own songs, and some of these are quite as delightful as the music. There are recorded over one hundred compositions for piano, and, as in the case of the songs, there are a few which have met with immense popular favor, such as the *Witches' Dance*, *Scotch Poem* and *To a Wild Rose*, while others more notable



THE HOUSE OF DREAMS UNTOLD. MACDOWELL'S LOG CABIN, WHERE HE DID MOST OF HIS COMPOSING.

MACDOWELL WHEN A STUDENT, FROM A PICTURE TAKEN BY TEMPLETON STRONG.

have been neglected. The Concertos and Sonatas, as well as the *Twelve Virtuoso Studies* (Opus 46), represent the more pretentious of MacDowell's works and in many ways his highest manifestation of musicianship, but at the same time many of his smaller pieces show inspiration which should not be discounted because of the lack of complexity in their expression. MacDowell's piano works are exceedingly grateful, in that their performance brings that response from the instrument which the player hears with delight. For that reason they have been widely played by pianists in this country and abroad. Mme. Carreño and Mme. Samaroff are especially famed for their interpretation of MacDowell.

The MacDowell compositions for chorus and orchestra are less widely known than those for voice and piano, but they are nevertheless exceedingly interesting. The *Indian Suite* employing aboriginal American Indian themes, attracted wide attention because of the ingenuity of the treatment of the melodies. MacDowell was inclined to resent the great public favor with which some of his works met, feeling all the while that his more worthy compositions should have an audience. It is said that he maintained this attitude toward his earlier orchestral compositions, *Lancelot and Elaine* and *Hamlet and Ophelia*.

MacDowell the Man

Those who knew MacDowell were impressed first of all by his absolute sincerity in all that he did, his lack of pose, his detestation of ignorant applause and his extreme sensitiveness. He was American to the core.

Physically MacDowell was a handsome man. His body was robust and lithe. His strong blue eyes and his firm flesh indicated fine bodily health. Indeed, there was a splendid vigor in all his movements, and his person at the keyboard was inspiring and impressive. With his friends he was genial, with strangers perhaps over-retiring. He was a fine conversationalist, ready with accurate and fitting words and not without a touch of that Irish wit which is irreplacable.

MacDowell had many close and valued friends in Europe and in America. Between him and Edvard Grieg there was an especially strong artistic bond, as is shown by their letters. Mr. Henry T. Finck was a great admirer of MacDowell, and this feeling was warmly reciprocated by the composer.

The MacDowell Memorial Association

The MacDowell Memorial Association was organized a few years after the death of the composer, to continue his memory in a manner more helpful than may be done in bronze or stone. Mrs. MacDowell by her tireless efforts has made this institution one of the most notable in the country. Together with the main buildings in which MacDowell resided there are several studios for work purposes, and there artists may go to live for stated periods to carry out their ideas. Although the institution is endowed, the creative workers residing there under very desirable surroundings must of course pay a moderate rate for their support. "Eligibility for membership in the colony is, generally speaking, approved talent vouched for by at least two well-known people, and a declared purpose of specific creative work and adaptability for harmonious coöperation in the life of the colony, which necessarily is largely self-governed."

Every summer festivals and pageants are given in a great out-of-doors theater in the woods. These are attended by music lovers and artists from all parts of the country. The MacDowell Choir, of Nassau, New Hampshire, and a Symphony Orchestra from Boston participate. As Mrs. MacDowell's own contributions, largely from her own lecture earnings, have gone well up into the thousands, the nature of the enterprise may easily be comprehended. May the work of Peterboro prosper richly as it deserves to prosper.

Books on MacDowell

Much has been written upon the subject of MacDowell, and among the best biographical articles are those which have come from the pen of his friend, Mr. Henry T. Finck, and Miss Jo-Shipley Watson, who was a pupil of MacDowell for some time. *Edward MacDowell, a Study*, by Lawrence Gilman, is an exceptionally fine biography of the composer.

Ten Test Questions

1. Name some prominent American musicians preceding MacDowell.
2. Tell something about MacDowell's ancestry.
3. When and where was MacDowell born?
4. Who were MacDowell's early teachers in America?
5. When did MacDowell go to Paris? With whom did he study there?
6. Who were MacDowell's teachers in Germany? What important position did he hold in Germany?
7. What great pianist befriended MacDowell?
8. When did MacDowell teach at Columbia University?
9. Tell something of MacDowell's best known works.
10. When and where did MacDowell die? What is the MacDowell Memorial Association?

William Mason

1829—THE REAL WM. MASON—1908

"The time has gone by when it was necessary for students of the piano to go abroad to complete a musical education."—Dr. Mason in 1901.

DR. MASON'S PERIOD.

Looking over the great sea of history one views an interminable expanse of waves. Waves of war and waves of peace. Waves of human industry and waves of idleness. Waves of brilliance in human achievement and waves of mediocrity. Following our last war with Great Britain, there was in this country what was called an "era of good feeling." The making of a new country was a big task for big men, and they were not wanting in our early national history. Henry Clay, Daniel Webster, John C. Calhoun and Andrew Jackson ("Old Hickory") were types of Americans singularly representative of the youthful vigor and force of the United States. It is not surprising, then, that in our musical culture of the time we should find such a stalwart as Lowell Mason who in many ways was not unlike the great statesmen of the period in his ceaseless industry, his breadth of view, his native keenness and his patriotic desire to do something of permanent value for his country.

DR. MASON'S ANCESTRY.

Dr. William Mason, was the third son of Lowell Mason, of Medfield, Mass., and of Abigail Gregory, of Westborough, Mass., his wife. Both parents were of a long line of New England ancestry. In 1830, Robert Mason, an Englishman, came to the United States and landed at Salem. His son Thomas settled in Medfield, Mass., and the homestead lands he acquired have remained in the possession of the Mason family ever since. When the village of Medfield was burned by the Indians in 1676 Thomas Mason and two of his sons were slaughtered. Lowell Mason was born January 8, 1792. He was instructed in the elements of music by local teachers, and when the young man went to Savannah, Ga., to take a position he became the pupil of F. L. Abel, who encouraged him to compose hymns. In 1822 he published a collection of music known as *The Boston Handel and Haydn's Society's Collection of Music.* This was remarkably successful and was widely used in the choirs and the singing schools of the day. Such works were in great demand in that day, and we are not surprised to learn that one of his books brought him the sum of $100,000.00 in royalties. This sum seems inconsiderable when we remember how extensively Dr. Mason's hymns, *Nearer My God to Thee Greenland's Icy Mountains, Boylston, Hebron, Olivet* and others have been sung, and the comfort and inspiration they have brought to thousands.

Dr. Lowell Mason's efforts to promote musical education in the public schools were too important to estimate. He worked night and day to spread the gospel of music. Even in Boston he was obliged to serve without pay for one year to convince the City Council that music in the schools deserved public support.

MUSIC TEACHERS' ASSEMBLIES.

Another innovation of Lowell Mason was his plan of assembling music teachers in classes. At his Academy of Music in Boston teachers came from most of the eastern States for the purpose of refreshing their musical information. In 1837 he went abroad and learned much from European methods. His published experiences, *Musical Letters from Abroad,* all show that he was in many ways far in advance of his contemporary Americans in his appreciation of what was needed for the music of America of that time. Indeed, it was through the efforts of Lowell Mason, George J. Webb and Henry Schmidt that the first Beethoven Symphony performance took place in America in 1841, when the Fifth was given with the aid of a symphony orchestra of twenty-three men, conducted by Henry Schmidt.

After a long life of constant activity and real value to American music, Lowell Mason died at Orange, N. J., in 1872. It is interesting to note that Barachias Mason, grandfather of Lowell Mason, who graduated from Harvard University as long ago as 1742, was a well-known teacher of singing schools. Daniel Gregory Mason, the well-known writer and composer, and Henry Mason, are nephews of Dr. William Mason.

EARLY YEARS.

Dr. William Mason was born in Boston, January 4, 1829. His father was then organist of the Bowdoin Street Congregational Church, in Boston. When the boy was a tiny tot of seven Lowell Mason placed him upon the organ bench and let him play the hymn *Boylston* while the choir sang. His instruction had come principally from his mother, although his whole home atmosphere was musical.

Lowell Mason saw a valuable asset in his son, and took him to frequent conventions where the boy played the piano accompaniments. The boy's next teacher was a congregational clergyman in Newport, R. I., the Rev. T. T. Thayer. There he commenced playing the organ for the church services, and this shortly led to a regular appointment as organist of a congregational church in Boston.

William Mason's first public appearance as a pianist took place in 1846 at the Odeon in Boston, where he performed the accompaniment for a string quartet.

At this time Henry Schmidt, a violinist, who also taught piano, was one of the leading musicians of Boston, and young Mason was placed under his care. A tale of student days is given in Dr. Mason's very interesting *Memories of a Musical Life.* The boy dreaded regular practice and would far rather spend his time in improvization. Schmidt scolded him for it. Accordingly William prepared the next lesson with especial care When the lesson time came he was nervous and was again scolded for failure to practice. This made him indignant and he neglected his practice entirely. When the next lesson came he played so well that his teacher complimented him, and it was then that the student learned that practice may not show its real worth at once, but may affect later work in an astonishing way.

YEARS ABROAD.

In 1849 William Mason set out for Bremen on the side-wheel steamer *Herrmann.* It will be remembered that this was the year of the famous insurrection in Saxony, in which Richard Wagner took an unfortunate part. Mason had planned to study with Moscheles in Leipsic, but abandoned it for a trip to Paris, where he had a chance meeting with Meyerbeer. From Paris he went to Hamburg, where he stayed for a time with the music publisher Schuberth. Schuberth took a great interest in the talented boy and suggested that he dedicate a recently written piece, *Les Perles de Rosée,* to Liszt. Liszt, at the instigation of Schuberth, accepted the dedication, and with this encouragement the young man felt emboldened to write to the greatest pianist of the time, and ask if he might become a pupil of the master. The reply came couched in such words that Mason misunderstood Liszt's meaning. The result was that instead of going at once to Weimar to become a pupil he deferred this until four years yater. He did, however, visit Liszt at Weimar on the occasion of a Goethe Festival, and was most cordially received.

IN LEIPSIC.

In Leipsic Liszt first studied with Moscheles. Moscheles had been a pupil of Dionysius Weber, who had been so conservative that he abhorred Beethoven. Mason was accordingly surprised to find that Moscheles had himself turned into a conservative and would have nothing to do with Chopin. In later years the famous American teacher wrote, "They forget that in their youths they laughed at or criticized their elders for the same pedantry of which they themselves afterward became guilty."

It was the good fortune of young Mason to meet and converse with many famous musicians, among the first of whom was Robert Schumann, who gave him his autograph.

While in Leipsic Mason studied with Moritz Hauptmann in harmony and counterpoint, and with Ernst Friedrich Richter in instrumentation. Hauptmann, by the way, was induced to examine a book of Lowell Mason's hymns, etc., and after a careful perusal reported that he was very much gratified with the harmonies and the leading of the voices adopted by the American composer.

In 1852 Mason had the good luck to meet a brother of Richard Wagner (Albert Wagner), and in this way found an introduction to the master, who was just then beginning to be recognized as a great composer. The meeting came about in Zürich while young Mason was on a tour with his parents. Wagner made a very great impression upon the American student. Mason found him "more like an American than a German," and tells of a long fluent monologue in which Wagner devoted himself to Mendelssohn. Wagner invited Mason to go on a foot tour with him, but this was not possible because Lowell Mason and his wife were more or less dependent upon their son as an interpreter.

WITH DREYSCHOCK IN PRAGUE.

In 1850 Mason went to Prague, Bohemia, to study with Dreyschock who at that time had a great reputation as a teacher of technic, particularly octave playing. Mason remained with him for over a year taking three lessons a week and practicing five hours a day. Before leaving, the American pianist appeared at a public concert in Prague, playing Dreyschock's *Salut à Vienne.*

In 1852 Mason spent the better part of the Winter in Frankfurt am Main where he met many interesting musicians, among them Anton Schindler, Beethoven's friend. In the following January he was invited to Sir Julius Benedict to go to London to play at a concert at Exeter Hall.

WITH LISZT AT WEIMAR.

In April, 1853, Mason decided to make another attempt to study with Franz Liszt, and accordingly went direct to Weimar. Liszt informed him that he had been waiting for him to come for four years. Mason, much astonished, then learned that he had mistaken the master's letter. At the time Liszt had only two other pupils, Karl Klindworth and Dionys Pruckner, Joachim, Raff and Hans von Bülow, however, frequently came back to the lessons, which were never given at set hours and which were free to the pupils, Liszt receiving his income from other sources. Raff became very much attached to Mason, and when, nineteen years later, Mason visited him in Frankfurt Raff ceased his lessons the moment he heard that he had arrived and came running downstairs to greet his old friend by flinging his arms around his neck and hugging him.

DEBUT IN THE HOMELAND.

WILLIAM MASON AS A BOY.

In 1854 Dr. Mason returned to America with his parents and settled in Orange, N. J., a suburb of New York City. He determined to undertake an American tour, but met the difficulty of persuading the public that a whole evening of piano playing not interspersed with singing or some other form of music could be made interesting. Even Gottchalk depended upon assistance of this kind, and the piano recital was altogether new to America. A part of his program was to improvise upon themes submitted to him by the audience. Some of his work was done in the Middle West at a time when that came not so far from the frontiers of our settled sections. Once when the heat had been excessive he had the bravery to appear in a costume composed of the upper part of a linen "duster" in lieu of a dress coat.

While the programs of the time were more or less primitive Mason always saw to it that there were representative numbers by Chopin, Liszt, Beethoven, Bach and Schumann, but it must have been very strange for the young man so recently emerged from the great music centres of Germany to have his audiences request him to edify them by playing *Yankee Doodle* with one hand and *Old Hundred* with the other.

WORK IN MUSICAL EDUCATION.

In 1855, Dr. Mason started his work in music teaching, which continued for half a century. His first position was in a fashionable school for girls in New York. He was equipped with the best imaginable training in music, a life long association with famous musical people, a natural tendency to investigate technical problems seriously and conscientiously, and a similar native ingenuity in devising special exercises based upon scientific principles to solve troublesome matters. From the very start he found that a proper attention to rhythm in all his technical exercises was very essential.

INGENIOUS TECHNICAL EXERCISES.

He also introduced the use of the full arm in such a manner that a particularly responsive touch was insured. Next he employed the famous two-finger exercise through various forms in such manner that very rapid results ensued. This exercise was highly endorsed by Franz Liszt, who also used it in his own daily practice as a time-saver in technic. Finally Mason saw the necessity for the publication of his valuable exercises in book form, and the ultimate result of this was *Touch and Technic*, a work in four volumes, the first of which was devoted to the two-finger exercise, the second to scales, the third to arpeggios and the fourth to octaves and bravoura playing. Up to that time books upon technic had been very much the same in all essential details. Here at last was a work representing new and original thought with explanatory notes written by an able teacher. Practical teachers saw at once that there were ideas and exercises of a new and most interesting character. The work was exceptionally successful from the start, and has won the highest praise, not only from Liszt, Joseffy, Gabrilowitsch, Paderewski and other great virtuosos, but from thousands of teachers who employ it constantly in their daily work.

THEODORE THOMAS.

WILLIAM MASON
at the age of eighteen.

In the fifties Mason associated himself with Theodore Thomas, Joseph Mosenthal, Carl Bergmann and George Matzka in chamber music concerts, which were given with great success at Dodworth's Hall at Broadway and Eleventh Street, New York. The club was most progressive in its programs, Brahm's Trio for piano, violin and 'cello being one of the numbers played in 1855 at the first public concert. The quartet was known as the Mason-Thomas quartet and made innumerable successful appearances. Their programs were perhaps of a higher order than those of either Gottschalk or Thalberg who had long been the lions of New York.

Mason knew Gottschalk very well indeed and tells how the older pianist advised him to avoid Schumann because his music lacked "melody, spontaneity and naiveté." Mason speaks of Gottschalk's clear, sparkling playing in the highest terms but makes a point of declaring that Gottschalk was incapable as an interpreter of classical music.

Thalberg and Mason were the best of friends. The former lived in the home of Mason's brother at East Orange for some weeks and Mason was in daily association with him, playing duets with him and in fact learning much from the great contemporary of Liszt. Mason calls attention to the fact that Thalberg's very fluent technic was the result of not striking the keys from too great a height.

DR. MASON AT THE PIANO.

A MASON PROGRAM.

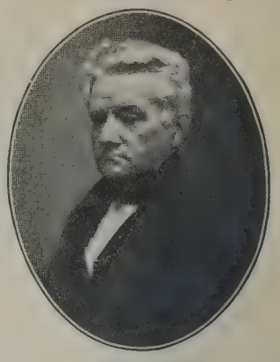
Many of the compositions of Dr. Mason which have become popular are far from being simple. The following is a representative list:

	Grade
Danse Rustique, Opus 16	6
Danse Rustique, Opus 16 (four hands)	5
Home, Sweet Home (to be played with one finger as a pedal study)	4
Monody, Opus 13	5
Prelude in F, Opus 46, No. 2	6
Silver Spring, Opus 6	8
Spring Dawn, Mazurka Caprice, Opus 20	6
Toccatina, Opus 46, No. 1	7
Sabotiere (Dance of the Sabots)	6
Danse Antique, Opus 38	3
Au Matin, Reverie	3
Ballade and Barcarolle	3
Novelette	6
Serenata (from a piece for piano and 'cello)	4
Two Album Leaves, Opus 45	4

Dr. Mason also did splendid service in editing new editions of famous masterpieces for the piano.

A REMARKABLE CAREER.

Dr. Mason's eighty years enabled him to view the development of music in America from a standpoint which few other men possessed. His personality was such that he made many friends, and from them he learned their most intimate views. All the American musicians of note he knew as his brothers. Among his intimates were W. H. Sherwood, W. S. B. Matthews and E. M. Bowman, none of whom survived him by many years. His pupils have been exceptionally successful as pianists. Dr. Mason's playing was particularly clear and clean. Every phrase was finely cut, and his inborn rhythmic sense and delightful touch gave it a charm that many will never forget. E. M. Bowman described it in these words:



DR. LOWELL MASON.
Father of William Mason.

"To him music was the art beautiful. Tone that was strident or noisy, effects that were extravagant and bizarre, found no toleration in his playing, his teaching, or his hearing."

The wide span of his life took him from the days of Moscheles and Dreyschock to those of his later intimates, Hans von Bülow, Edvard Grieg and I. J. Paderewski. His artistic sympathy touched all boundaries of his art.

In 1872 Yale University conferred the honorary degree of Doctor of Music upon Mason in recognition of his valuable services for music in the United States.

Dr. Mason died in New York of heart disease, July 14th, 1908, beloved by hosts of friends and pupils.

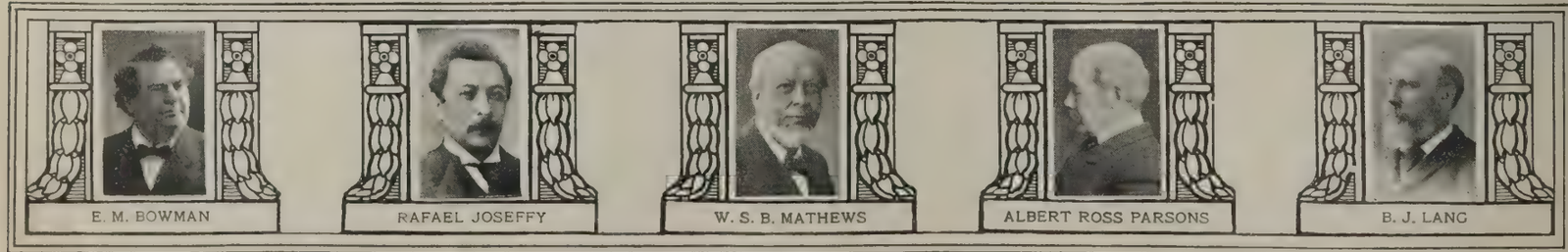
DR. MASON'S COMPOSITIONS.

On the whole, Dr. Mason is very greatly under-appreciated as a composer. He had a distinctive style in many of his works, and his melodies are often rich and spontaneous. While he did not succeed in leaving us anything of permanent value in the so-called larger forms, there are many of his pianoforte works which are marked by a finish and character which place them among the finest pieces composed for the instrument.

As a composer Dr. Mason holds a unique position. It was possible for him to cater to the public taste to the extent of writing a somewhat bizarre galop after the fashion of the concert pieces of the time. We must remember that in a growing country there must be log cabins before there can be palaces and temples. At no time, however, did Dr. Mason stoop to mercenary depths, but he was not above taking little themes like *Malbrook* (*We Won't Get Home Until Morning*), *Buy a Broom* and *Polly Hopkins,* and making a very charming series of first grade duets from them.

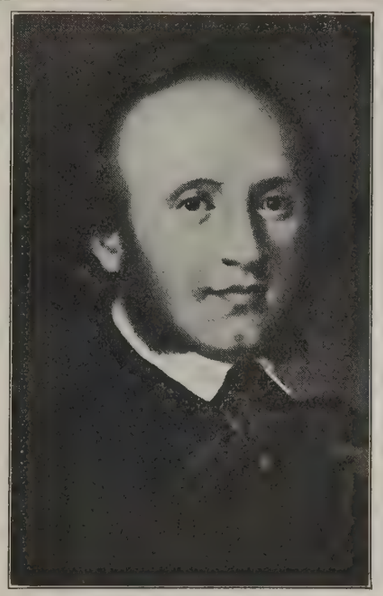
TEN TEST QUESTIONS.

1. Tell something of Mason's distinguished ancestry.
2. When and where was Mason born?
3. When did Mason make his first American appearance?
4. Who were Mason's best known teachers in Europe and in America?
5. How long did Mason remain under noted European masters?
6. When did Mason return to America?
7. With what famous conductor was Mason associated in New York?
8. From which university did Dr. Mason receive his degree of Doctor of Music?
9. What famous composer dedicated a set of variations on "Yankee Doodle" to Dr. Mason?
10. When and where did Dr. Mason die?



NOTED CONTEMPORARIES AND COLLEAGUES OF DR. MASON.

Felix Mendelssohn



1809—The Real Mendelssohn—1847

MENDELSSOHN'S EPOCH.

From a standpoint of time Mendelssohn's era was no different from that of Schumann, Chopin, Wagner and other composers who have already been discussed in this series. However, in considering Mendelssohn we may gain much light upon his career by reflecting upon the wonderful race of which he was a notable example.

Sebastian Hensel, nephew of Felix Mendelssohn, devotes the first chapter of his two-volume work, *The Mendelssohn Family*, to a review of the position of the Jews in the centuries immediately preceding the lifetime of Mendelssohn. Persecutions of an altogether absurd and unjust nature had superseded a foregoing era when Jews were mercilessly murdered "for the glory of God." Their places of residence were limited to the most undesirable parts of the cities. Marriages were ridiculously restricted. Only a very few occupations, such, for instance, as buying and selling old clothes and the still more unlovely trade of usury, were open to the children of Israel. They were likewise compelled to purchase the waste china at the Royal China Factory upon the occasion of a marriage in a Hebrew family. In this way Moses Mendelssohn, grandfather of Felix, came into possession of twenty absolutely worthless life-size china apes.

Despite these infamies the Jewish race has held its integrity through the centuries in unexampled manner. With the advance of learning and the extension of toleration in religious matters the spirit of oppression changed materially. New industries and new professions were opened to the Jews and many magnificent thinkers evolved from human material that had previously been compelled to stagnate. Among these philosophers Moses Mendelssohn may be regarded as a pioneer, and since many of the distinctions his grandson Felix was destined to enjoy at a later age were due in a large measure to the reforms which the great Moses instituted in and out of Jewry, the ancestry of the composer becomes particularly interesting.

MENDELSSOHN'S ANCESTORS.

The great-grandfather of Felix Mendelssohn was one Mendel Dessau (Mendel of Dessau). After the custom of the times in countries where there is great similarity of family names, Mendel's son became Mendel's Sohn or Mendelssohn. This particular Mendelssohn was known as Moses. After a childhood of direct want during which he lived in a garret and subsisted upon a loaf of bread a week, he gradually ascended the social and educational scale until he won the high respect of Jews and Gentiles alike.

How difficult his path was may be imagined from the fact that although he was born in Dessau, Germany, at as late a date as 1729, conditions were such that he was not permitted to learn the German language until he was fifteen years old. It seems almost miraculous that he was able to rise above such conditions, gain the support of the leading men of his day, such as Kant and Lavater, produce a philosophical work that has been translated in many languages, and ultimately become the central character of the immortal drama of Lessing, *Nathan the Wise*. But anyone who has ever read any of the magnificent thoughts of this misshapen, humpbacked, stammering little Jew can clearly see that his lofty conception of the brotherhood of man was the power which brought about this miracle.

MENDELSSOHN'S FAMILY.

Moses Mendelssohn married the daughter of a merchant of Hamburg. Their son, Abraham Mendelssohn, became one of the best known bankers of his day. He married one Leah Salomon, a highly accomplished young woman of an excellent Jewish family. Leah spoke Latin, French, German, Italian and Greek, and was acquainted with the progressive thought of the day. Her brother had embraced the Christian faith and assumed the name of Bartholdy, after that of the proprietor of a summer garden in Paris which had come into the possession of the Salomon family. After Leah's marriage with Abraham Mendelssohn her brother succeeded in inducing them to attach the name of Bartholdy to that of Mendelssohn and also persuaded them to bring up their children in the Christian faith. Abraham Mendelssohn's brothers remained Jews in belief, but two of his sisters became Roman Catholics. In order that the Protestant Christian branch might be distinguished from the Jewish branch Abraham took his brother-in-law's counsel and Mendelssohn became Mendelssohn-Bartholdy. In doing this he attributed his action to the same motive of progress which animated his father in much of the work which the venerable philosopher Moses Mendelssohn accomplished.

Abraham Mendelssohn and Leah Salomon were the parents of three brilliant children, Fanny (born 1805), Rebecca (born 1811), and the subject of the present sketch.

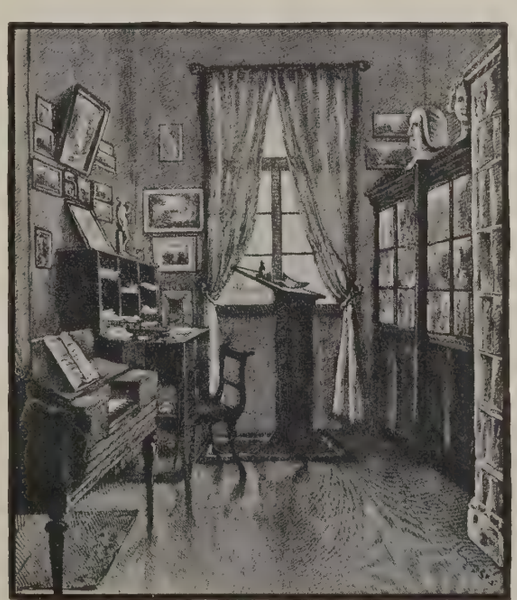
"I feel that in every fresh piece I succeed better in learning to write exactly what is in my heart, and after all that is the only right way I know."

MENDELSSOHN'S EARLY YEARS.

Felix Mendelssohn was born February 3, 1809, in Hamburg. A few years later, the inconveniences of living in a city occupied by hostile French rulers forced the family to move to Berlin where the composer spent the better part of his youth. His first steps in music were tenderly superintended by his mother. Among his early instructors were Mme. Bigot with whom he studied during a short sojourn in Paris, Ludwig Berger (piano), Carl Friedrich Zelter (thoroughbass and composition), Henning (violin), Rösel (landscape painting), Heyse (general subjects). In all his study, his sisters Fanny and Rebecca were his constant companions.

As early as 1818 he appeared in public with a performer named Gugi, with whom he played the piano part of a trio for two horns and pianoforte. At eleven he became an alto in the chorus of the Singakademie, an institution founded in 1791 designed to promote choral music.

Mendelssohn's regular work in composition dates from 1820. Despite the wealth of his father, his youth was by no means an easy one. He was obliged to rise at five in the morning and study hard for the better part of the day. How methodical he was may be estimated by the fact that most of his works were carefully transcribed by himself in manuscript volumes made and kept by the composer himself. These may be seen complete in forty-four volumes now preserved in the Royal Library at Berlin. In the volume for his twelfth year are to be seen some sixty movements.



MENDELSSOHN'S WORKROOM IN LEIPSIG.

MENDELSSOHN'S YOUTH.

By the year 1821 the accomplishments of Mendelssohn were already attracting wide attention. In the same year the little composer visited the great poet, Goethe, who, though not especially musical, took a great interest in the boy. Operas, symphonies, quartets and other works came now in rapid succession. Some were so mature in style that they have been preserved. The Symphony in C minor was written when the boy was barely fifteen. In the same year Moscheles gave Felix daily lessons in pianoforte playing for six weeks.

In 1825 the family moved to a house known as "No. 3 Leipziger Strasse." There, amid some ten acres of garden and park land, Mendelssohn was fortunate enough to spend some of the most impressionable years of his life. The house was large and comfortable, but there was another attraction to the place which made this residence a memorable one for the music-loving boy. In the garden was a huge house known as the "Gartenhaus," and in this was a large room capable of holding several hundred persons. There the Mendelssohn family held Sunday afternoon musicales, which became memorable to all who attended.

MENDELSSOHN IN PARIS.

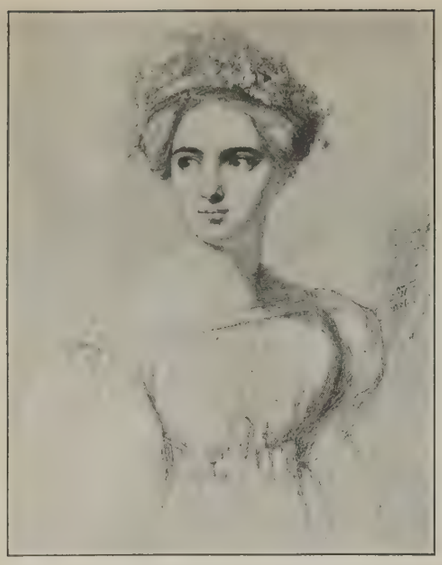
In 1825 Mendelssohn's father took the boy on a business trip to Paris. There he met Hummel, Herz, Halévy, Kalkbrenner, Rode, Kreutzer, Rossini, Paer, Meyerbeer, Cherubini and others. The last named, though always very reticent in his praise, lauded Mendelssohn to the skies. Composition followed composition so rapidly that it is not feasible to catalog them in a biography of the dimensions of the present one. In 1825 Mendelssohn finished the score of his two-act opera *Camacho's Wedding* (founded upon an incident in *Don Quixote*). Then came the remarkable Octet for strings (Opus 20) and other notable works.

MENDELSSOHN'S PRECOCIOUS MASTERPIECE.

Mendelssohn's immortal *Midsummer Night's Dream overture*, written in 1826 when the boy was only seventeen years old, remains to this day the most astonishing piece of precocity in musical composition. Few composers have approached this fairy classic. Elfin wings whir through the whole composition and the imagery of Shakespeare is preserved in the most delicate of tonal tints. In 1827 Mendelssohn's opera *Camacho* was produced at Berlin, under the direction of Spontini. The first performance was unquestionably a success, but subsequent performances were prevented by jealousies and by the illness of one of the singers. Meantime his general education was continued at the University of Berlin, where he was for a time under the tuition of the great philosopher Hegel. He was gifted in languages, and his translations from Latin and Italian verse were numerous and fluent.

THE BACH REVIVAL.

In 1827 Mendelssohn founded a chorus of sixteen voices which met in his home on Saturday nights for the purpose of studying the choral works of J. S. Bach. With the formation of this chorus may be said to date the great revival of interest in the works of Bach after nearly a century of neglect. In fact, on Wednesday, March 11, 1829, the first public performance of the *St. Matthew Passion* since the death of Bach took place in the Singakademie Hall under the direction of Mendelssohn.



FANNY HENSEL, MENDELSSOHN'S SISTER.

THE COMPOSER'S FIRST VISIT TO LONDON.

In the same year Mendelssohn made his first visit to London, where some of his music had already become popular. His winning personality, his modesty, his unquestioned thoroughness, all won him immediately the love and admiration of the English people. He was made an honorary member of the Philharmonic Society of London and was entertained very extensively. Returning to Germany in the fall of the year he was proposed as the Professor of Music at the Berlin University, but did not take the position. His next journey in search of experiences was to Austria and Italy.

In 1832 Mendelssohn found himself in London again. Naturally he was made the lion of the musical world. Welcomed everywhere, his cordial nature rejoiced continually upon finding new friends. As a pianist, a composer and as an organist he was enthusiastically admired. His *Hebrides Overture* was given by the Philharmonic Society and Mendelssohn presented the score to the society. Novello published the first volume of his *Songs Without Words* under the title *Original Melodies for the Piano.* In 1833 he made a third visit to London.

The same year Mendelssohn arranged to settle in Düsseldorf. His success in conducting the Lower Rhine Musical Festival had made him especially popular, and he found the life of Düsseldorf greatly to his liking. For a time he conducted the performances at the theatre, but this proved distasteful to him.

MENDELSSOHN AT THE GEWANDHAUS.

Through the influence of a friend he secured the enviable post of conductor of the Gewandhaus Concerts of Leipzig. Here again Mendelssohn became the idol of the town. In 1836 the university which had previously denied him the professorship of music conferred the honorary degree of Doctor of Philosophy upon him. In 1835 Mendelssohn's father, to whom he was greatly devoted, died, after a short illness. Under the stress of his grief he worked day and night upon *St. Paul.* The oratorio was first performed at the Düsseldorf Festival in May, 1836.

During the same year Mendelssohn went to Frankfort to superintend the concerts of the Cäcilien-Verein. There he met Cecile Charlotte Sophie Jeanrenaud, the daughter of the pastor of a French Reformed Church. They were married on October 2d of the same year. It would be difficult to imagine a happier wedded life than that of the Mendelssohns.

FOUNDING THE LEIPZIG CONSERVATORY.

In 1837 Mendelssohn made a fifth visit to England, conducting his already famous *St. Paul* at Birmingham. The ensuing years were full of active interest for all who surrounded him. In 1841 Mendelssohn returned to Berlin where he was engaged as the Capellmeister for the King of Prussia, and conducted many important performances. His music for Sophocles' *Antigone* was produced at this time. In 1842 he visited London for the seventh time when many of his works were performed. Leipzig and the open-hearted Saxons were too attractive to Mendelssohn and he found himself drawn from the austere atmosphere of Berlin to the city of his choice. Accordingly in 1843 the great Leipzig Conservatorium was started under the modest title of "Music School." Among the teachers were Mendelssohn, Hauptmann, David, Schumann and others. An eighth trip to London was made in 1845 when his concerts were more successful than ever. Upon returning to Germany Mendelssohn made every effort to gain the consent of the King to free him from his duties in Berlin. The King let him off from his duties and good-naturedly gave him a salary of 1000 thalers a year. Berlin, forever cold to Mendelssohn, permitted him to leave its musical circles in November, 1845. In the same year he received an enthusiastic invitation from New York to conduct a musical festival. Unfortunately he did not accept. Mendelssohn returned to Leipzig, where he taught the pianoforte and composition at the conservatorium in addition to being the head of the institution.

"ELIJAH."

In 1846 *Elijah* was completed and the work first given on August 26th of that year at Birmingham, England, under the direction of Mendelssohn. From the standpoint of popular appreciation this was the triumphant moment of Mendelssohn's life. In 1847 Mendelssohn made another trip to England, conducting *Elijah* in London and in Manchester. Queen Victoria and Prince Albert attended his concerts and took great interest in his work.

Fanny Mendelssohn died at Berlin in May, 1847. Her close attachment to her brother in all his life work made them far more devoted to each other than most brothers and sisters. When Mendelssohn heard of her death he fell insensible and did not recover for some hours. In fact he never entirely recovered from the shock. Fanny Mendelssohn had become the wife of Wilhelm Hensel, who, like the wife of Felix, was a Gentile, the son of a poor country parson. Their married life was altogether ideal. Hensel was an artist of ability and his home became the centre for a coterie of art-workers. Fanny was especially gifted as a musician. Mendelssohn thought her more talented than himself in some ways. In fact some of her songs were published with his without any reference to her authorship and were attributed to Mendelssohn (Opus 8, Nos. 2, 3, 12; Opus 9, Nos. 7, 10, 12). She also published several compositions under her own name. Felix solicited her judgment upon all his manuscripts whenever it was obtainable.

MENDELSSOHN'S LAST DAYS.

After the death of his sister Fanny, Mendelssohn was unreconcilable. He traveled in Switzerland for a time, but was unable to work at composition. During this period he devoted a short time almost every day to producing thirteen large water-color paintings, said to have been of high artistic merit. All through his life he made drawing and painting an avocation and spent much time in the pursuit of this form of plastic art. His efforts at composition became fragmentary, and except the String Quartet in F Minor, snatches of his projected opera, *Lorely,* his partly completed oratorio *Christus,* a few songs, and a few religious works, he did nothing. His only consolation was found with his wife and his children. A great performance of *Elijah* was projected for Berlin on November third and another in Vienna. Mendelssohn saw that it would be impossible to conduct these performances and abandoned them. In October he became very ill with "violent pains in his head" and grew rapidly worse. Bulletins were constantly posted at the street corners in Leipzig stating his condition. His last moments came on November 4, 1847. Thousands witnessed the funeral cortege with bowed heads. Preceding the hearse came a band playing the *Song Without Words* from Book 5 No. 3, orchestrated as a funeral march by Moscheles. Following this came a student of the Conservatory bearing a cushion upon which rested a silver crown which had been given to Mendelssohn by the Conservatory. Many societies, guilds, government officers, University officials came later in the procession.

MENDELSSOHN'S PERSONALITY AND APPEARANCE.

Mendelssohn's countenance was decidedly Hebraic. Thackeray declared it "The most beautiful face I have ever seen. Like what I imagine our Saviour's to have been." His expression was kind-hearted, animated, loving and bore "a most unmistakable look of genius." His broad forehead was crowned with thick, black wavy hair. Contemporaries dwell long upon his remarkable brown eyes, which could at times "glow like those of a tiger," and at others "melt with compassion." His mouth was delicate and expressive and his teeth very regular and white.

Mendelssohn's personality was so charming that he numbered his friends by the hundreds. His regular habits and great industry account for the vast amount of music he produced in thirty-eight years and also for the voluminous correspondence, public duties, sketches and numerous tours as a virtuoso pianist, organist and conductor. His dominant trait was his glorious cheerfulness and his gift for imparting this spirit to all his associates.

MENDELSSOHN AS A PIANIST, ORGANIST AND CONDUCTOR.

Clara Schumann in speaking of Mendelssohn's piano playing said: "Of mere effects of performance he knew nothing. He was always the great musician and in hearing him one forgot the player and revelled in the full enjoyment of the music. He could carry one with him in the most incredible manner, and his playing was always stamped with beauty and nobility." His improvising always amazed those who heard him.

In addition to being a fine pianist, Mendelssohn was one of the most extraordinary organists of his time. Mendelssohn studied the violin and the viola in his youth but played them with much less skill than the pianoforte or the organ. As a conductor Mendelssohn was said to have been incomparably fine.

MENDELSSOHN'S COMPOSITIONS.

One catalog of Mendelssohn's works takes up five large pages in fine print. From this it is evident that we can do little more here than mention a few of his most important works. Among the choral works, the most noted are *St. Paul, Elijah, Christus* (unfinished), *Hymn of Praise, The First Walpurgis Night, Athalie,* music to *A Midsummer Night's Dream, Antigone, Oedipus Festgesänge, The Wedding of Camacho, Lauda Sion, Hear My Prayer, Motets, Psalms,* etc. Twenty-eight quartets for male voices, 13 duets, 83 songs. His most notable orchestral works are his four symphonies, six concert overtures, two concertos, two capriccios and a Rondo Brillant for piano and orchestra, and the splendid E minor violin concerto. His chamber music includes many quartets, quintets, trios, etc. The most noted of his piano works were the *Songs Without Words,* the very popular *Rondo Cappriccioso,* three sonatas, some preludes and fugues, and some variations. His organ sonatas are among the best works written for the instrument.

BOOKS ABOUT MENDELSSOHN.

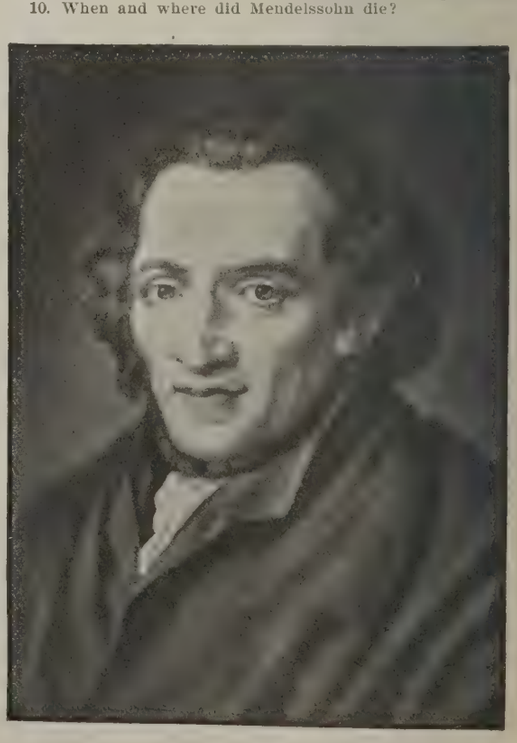
Probably one of the very best lengthy biographies of Mendelssohn is that written by Sir George Grove and included in Grove's *Dictionary of Music and Musicians.* The Grove dictionary appeared at a time when the Mendelssohn furore still existed in England, and possibly for this reason the compiler took particular pains to have the Mendelssohn life very exhaustive. *The Mendelssohn Family,* by Sebastian Hensel, is a most excellent detailed account of the accomplishments of many of Mendelssohn's relatives. Good short biographies are those by Vernon Blackburn and by W. S. Rockstro (a pupil of Mendelssohn). Mendelssohn's personal letters to members of his family and friends are also published in an excellent English translation.

A MENDELSSOHN PROGRAM.

		Grade
1.	Piano Duet, *Midsummer Night's Dream*..... (Arr. by Sidney Smith).	4
2.	Vocal Solo, *O For the Wings of a Dove*.....	4
3.	Piano Solo, *Kinderstücke,* Opus 72 No. 2.....	3
4.	Violin Solo, *Spring Song*..... (Arr. by W. F. Sudds).	4
5.	Quartet, *Farewell to the Forest*.....	4
6.	Piano Solo, *Rondo Cappriccioso,* Opus 14.....	8
7.	Violin Solo, *Andante* from Concerto in E Minor	7
8.	Piano Solo, Selections from *Songs Without Words.*	
9.	Vocal Duets, *O Wert Thou in the Cauld, Cauld Blast*	4
	I Would That My Love.....	4
10.	Piano Duet, March from *Athelie*.....	5

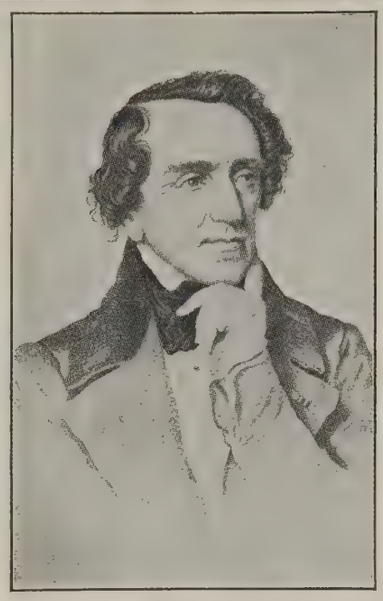
TEN TEST QUESTIONS.

1. Tell something of the condition of the Jews in Europe prior to the birth of Mendelssohn.
2. Give some facts regarding Mendelssohn's interesting ancestry.
3. When and where was Mendelssohn born?
4. Who were Mendelssohn's teachers?
5. What was the great masterpiece which Mendelssohn wrote at the age of seventeen?
6. Why is Mendelssohn given the credit of reviving the interst in Bach?
7. Tell something of Mendelssohn's visits to England.
8. What great institution did Mendelssohn found in London?
9. Give a short account of Mendelssohn's compositions.
10. When and where did Mendelssohn die?



MOSES MENDELSSOHN, THE EMINENT JEWISH PHILOSOPHER, GRANDFATHER OF THE COMPOSER.

Giacomo Meyerbeer



1791 The Real Meyerbeer 1864

"If I should stop work I should rob myself of my greatest enjoyment."

Meyerbeer's Period

"A Jew banker to whom it occurred to compose operas," that was the ammunition which Richard Wagner (exasperated at the time by his own failure to arouse great interest), used to down the applause which his friend Meyerbeer was receiving. We have already noted in the Mendelssohn biography in this series how severe were the strictures placed upon all Jews in the day of Mendelssohn's illustrious grandfather. Meyerbeer fortunately was born at a little later date, although he came into the world eighteen years before Felix Mendelssohn-Bartholdy. However greatly we may respect the genius of Wagner no one can fail to deplore that unfortunate weakness which led him to return the kindness of Meyerbeer by an attack that was unfair, unjust and uncalled for. There is so much that can be said in favor of Meyerbeer in his defense that Wagner's stand has a splenetic complexion. In the first place, despite the fact that Meyerbeer had very wealthy parents he lived for the better part of his life almost wholly without ostentation, insisting upon supporting himself from the profits from his own compositions. Again, Meyerbeer was in many ways very modest about his works, continually rewriting and rearranging them with a view to improving them—a singular contrast to the highly gifted but bombastic personality of Wagner. However inferior his talent may have been to that of Wagner—however mild may have been his resistance to the banal dictates of fashion, Meyerbeer had traits of character which commend him to us in so many ways that even in this day of his partial eclipse we find much to admire.

Unlike Mendelssohn, Meyerbeer remained a Jew in fact to the end. He was buried in the Jewish cemetery in Berlin, and all his life was duly proud of his race. At the same time he was very liberal in his views and when a student with Carl Maria von Weber under the tumid Abbé Vogler, Meyerbeer played regularly for the Mass.

The period from 1791 to 1864 was one of the most significant in history. Dominated as it was by the great social overturning in France from the reign of terror to the new empire, the growth of a great republic in the new world, and the amazing advance in scientific knowledge, it was to be expected that great and decisive changes should come into musical life. Schumann, Wagner, Chopin represent this revolutionary era in a remarkable manner. Meyerbeer, although he strove to feel the pulse of the times, was more successful in catering to the popular appetites. In Italy he was an Italian, in France he was French, yet he could hardly be called a Teuton in anything he did. Von Weber prayed that Meyerbeer might leave something that would be wholly Teutonic in its character but nothing from the pen of Meyerbeer can be compared with Weber's *Der Freischütz* in its Germanic flavor.

Meyerbeer's Italian operas were successful despite the Kitchen Epigram of Rossini, who declared "Meyerbeer likes sauer krout better than he does macaroni." Meyerbeer, however, wrote much more successfully for the spectacular needs of the French stage than in any other form. He has had many detractors who have fastened upon some one of his shortcomings at the same time closing their eyes to his really notable achievements. Serious critics find much to praise in Meyerbeer's orchestral treatment. Even as severe a judge as Ebenezer Prout praises Meyerbeer's "splendid use of the orchestra."

Meyerbeer's Childhood and Youth

Meyerbeer's father, Herz Beer, was one of the most prosperous bankers of Berlin and his wife (Amilie Wulf) was distinguished for her brilliant intellect and unusual culture. Small wonder then that of their three sons, Wilhelm became noted as an astronomer, Michael as a poet and Jacob Liebmann as one of the most famous composers for the stage. A relative named Meyer insisted that his name be prefixed to that of Beer and a rich legacy insured the change. Accordingly the family name became Meyerbeer. Later Jacob Liebmann Beer not only adopted the new form but Italianized his first name so that the famous composer is now known as Giacomo Meyerbeer. Meyerbeer was born at Berlin, September 5, 1791. Early aptitude for music induced his parent to place him under the instruction of Franz Serapa Lauska, a pupil of Clementi. Later Clementi himself heard the boy play and offered to give him lessons. His talent was so great that all who heard him felt that he would become one of the greatest of all piano virtuosi. He was able to play the Mozart D minor concert in public when he was only seven years. Indeed Moscheles, who was only three years younger than Meyerbeer and was therefore a contemporary, went so far as to say that if Meyerbeer had chosen to follow the career of the virtuoso pianist he would have had few equals. But from early childhood Meyerbeer aspired to be a composer. Accordingly Zelter (later the teacher of Mendelssohn) and Bernhard Anselm Weber were selected as the boy's instructors in harmony, theory, counterpoint and composition. Weber had been a pupil of George Joseph Vogler, known as Abbé Vogler (German, Abt Vogler), and when the young Meyerbeer became sufficiently advanced Weber passed him on to the singular figure about whom so much has been written.

Meyerbeer and Vogler

Abbé Vogler (born at Würzburg, 1749) was dubbed a charlatan by Mozart. He had a distaste for anything savoring of slow, laborious study and when he came to teach himself he boasted that he could produce composers far quicker by his methods than by any other. His pupils were obliged to do an enormous amount of work but at best the quality of the work was not so carefully considered as the quantity. Thus, Meyerbeer, always a very hard worker, was not led to regard his tasks as profoundly as he might have done had he studied under a more painstaking and thorough master. Vogler was proud of the fact that he had been ordained a priest at Rome (1773). He was indeed a devoted Catholic and had been made Apostolic Protonotary and Chamberlain to the Pope. At Darmstadt the corpulent little priest had many loyal pupils of whom Weber, Gänzbacher and Meyerbeer were the most celebrated. Records of the materials he used do not seem to point to any lack of thoroughness. The pupils were expected to analyze a masterpiece of some famous composer every day, likewise to compose a fugue or a cantata daily. Meyerbeer at any rate was a most industrious student, often remaining in his room for days while engaged in completing some work in which he was interested.

First Notable Works

Meyerbeer was little over the twenties when he commenced to produce works that called for more than passing attention. Among these was an oratorio *God and Nature,* a four part setting of Klopstock's *Sacred Songs,* and a Biblical opera, *Jephtha's Vow.* The last named was produced in Munich in 1813 but was dubbed dry and academic. Another opera, *Alimelek,* or the two *Caliphs,* produced in Stuttgart in the same year fared better.

Next we find Meyerbeer in Vienna where he decided to become a virtuoso pianist. Fate took him on the night of his arrival to a concert given by Hummel. Meyerbeer was so much impressed by Hummel's finished work that he decided to spend many months in improving his own technic. In the meantime his opera, *The Two Caliphs* was given in Vienna and proved a failure. At the insistence of Salieri he went to Italy to acquire further experience. There he heard Rossini's *Tancredi* and was so affected by it that he resolved to attempt similar works himself.

Meyerbeer in Italy

Meyerbeer found Italy most congenial and the people divided their affection for Rossini with the new composer. The result was several operas in the Italian style none of which is generally identified with the work of the later Meyerbeer by which he is most widely known. Among the Italian operas were *Romilda e Constanza* (Padua, 1818), *Semiramide riconosciuta* (Turin, 1819), *Eduardo e Cristina* and *Emma di Resburgo* (Venice, 1820), *Margherita d' Anjou* (Milan, 1820), *L'Esule di Granata* (1822).

Meyerbeer, however, tired of life in Italy and longed for a more strenuous existence. The production of his opera *Das Brandenburger Thor* in Berlin (1823) led his German critics and friends (among them von Weber) to note that he was gradually pandering more and more to popular applause. Meyerbeer was wise and resolved to reform his work. While in Germany he wrote *Crociato,* which was produced in Venice in 1824 with huge success. The opera became a popular favorite at the time and when it was given in Paris Meyerbeer attended the first performance (1826). *Crociato* served to reveal larger possibilities to Meyerber and from 1824 to 1831 he produced no work of note but spent a great deal of time in reflection—remaking himself as it were. Paris was again the great European art centre and Meyerbeer made it his home. There he made the friendship of Scribe, the noted dramatic writer and librettist, who did much to assist him in the production of the works by which Meyerbeer is best known. Indeed Meyerbeer with his chameleon-like nature and talents soon became a Parisian of the Parisians, as he had previously been Italianized.

The Influence of Italy on Meyerbeer

The extraordinary effect of his visit to Italy remained a life-long influence upon Meyerbeer. Forty years afterwards he wrote to a friend in explanation of his earlier Italian operas:

"All Italy was then revelling in a sweet delirium of rapture. It seemed as if the whole nation had at last found its Lost Paradise, and nothing further was needed for its happiness than Rossini's music. I was involuntarily drawn into the delicious maze of tones and bewitched in a magic garden from which I could not and would not escape. All my feelings became Italian; all my thoughts became Italian. After I had lived a year there it seemed to me that I was an Italian born. I was completely acclimated to the splendid glory

MEYERBEER AT THE AGE OF 30.

of nature, art, and the gay congenial life, and could therefore enter into the thoughts, feelings and sensibilities of the Italians. Of course such a complete returning of my spiritual life had an immediate effect upon my composition. I was loath to imitate Rossini, and write in the Italian style, but I had to compose as I did because my inmost being compelled me to it."

The poet Heine, in commenting upon the extraordinary hold which a Latin environment had upon the Teutonic Meyerbeer, said:

"Such intoxication of the senses as he experienced in Italy could not long satisfy a German nature. A certain yearning for the earnestness of his fatherland awoke in him. While he found his ease amid the Italian myrtles, the mysterious murmur of the German oaks recurred to him. While southern zephyrs caressed him, he thought of the sombre chorals of the north wind."

Weber, with whom Meyerbeer passed many pleasant days as a student under Abt Vogler, was much distressed at Meyerbeer's Italian obsession. "It makes my heart bleed," he wrote, "to see a German composer of creative power stoop to become a mere imitator in order to curry favor with the crowd." And again, in his public critique on *Emma di Resburgo* in 1820, Weber wrote: "I believe the composer has deliberately chosen to *make a descent* in order to show that he can rule and reign as lord and master over all forms." Weber expressed a wish that Meyerbeer would return to Germany, and to the circle of German composers, but that was not to be for many years. During his long residence in Paris, Meyerbeer formed cordial relations with Cherubini, Boïeldieu, Auber, Habeneck, Halévy and Adam. He was also on the best of terms with his rival, Rossini, though the latter viewed the Teutonic element in him with something of the disfavor with which Weber viewed the Latin. "Meyerbeer and I can never agree," observed Rossini. "Meyerbeer likes sauerkrout better than he does macaroni."

Meyerbeer and Scribe

Augustine Eugéne Scribe was born in Paris in the same year of Meyerbeer's birth (1791). Finding law distasteful, he decided to become a dramatist. His methods were arbitrary and conventional, but he had a certain genius which made his plays impressive and successful. The technic of his dramatic machinery was usually too obvious to please the taste of genuinely artistic people. Among his most successful plays were *Le Mariage De Raison* and *Adrienne Lecouvreur*. It is as a librettist, however, that he is destined to go down to fame, as the music which accompanied some of his librettos apparently has sufficient vitality to insure longevity. Among the well-known librettos by Scribe are *La Dame Blanche* (Boieldieu), *Fra Diavolo* (Auber), *La Juive* (Halevy), *Les Diamants de la Couronne* (Auber), *Vêpres Siciliennes* (Verdi) and the famous Meyerbeer operas *Les Huguenots, Robert le Diable, Le Prophete, L'Etoile du Nord,* and *L'Africaine*. Meyerbeer and Scribe worked earnestly together and took their work very seriously. Meyerbeer was continually insisting upon changes in the librettos and this often resulted in long delays.

Parisian Successes

If Italy had received Meyerbeer with favor France gave him even a warmer welcome. When *Robert le Diable* was produced in Paris in 1831 it was so brilliant, so scintillating, so full of the spice demanded by the public and so striking when compared with the music of the time that its success was enormous. Its fame spread to all the operatic centres and for some considerable time it was the foremost operatic work of the period. Yet, Meyerbeer realized that he had still greater powers and wrote *Les Huguenots*. So careful and painstaking was he with the work that it was not done upon contract time and forfeited 30,000 francs thereby. When *Les Huguenots* was produced its plot was less fantastic than that of *Robert le Diable* and the music less superficial. Consequently the public failed to realize at first that it was a much more important work. Nevertheless the work was sufficiently spectacular to command public success. *Le Prophete* produced in 1849 compared favorably with *Les Huguenots* but did not extend its composer's reputation, although the work represents Meyerbeer at his very best—a Meyerbeer of serious intent.

Meyerbeer and Jenny Lind

Meyerbeer's fame in Paris had now extended to Berlin and it is not surprising to find him appointed as the Generalmusik director in 1842, by King Frederick William IV, in which position Meyerbeer succeeded the erratic Spontini. There at the Grande Opera Meyerbeer produced a new opera *Ein Feldlager in Schlesien* (1844). Shortly thereafter the leading role was taken by Jenny Lind then new to the musical world of Berlin and this is said to have accounted for the somewhat surprising success of the opera at that time. Meyerbeer utilized part of the music in rewriting his *L'Etoile du Nord*. Meyerbeer was immensely impressed by the talent and voice of Jenny Lind and before her first appearance in his opera is said to have rehearsed her no less than one hundred times to insure good results.

Meyerbeer and Wagner

As already noted Wagner's attitude toward Meyerbeer was not altogether creditable. In 1839 Wagner took four weeks to ingratiate himself with Meyerbeer at Boulogne. Meyerbeer then gave the younger composer letters of introduction to the directors of the Opera and the Théâtre de la Renaissance and to the music publisher, Schlesinger. It will be remembered that it was this same Schlesinger who provided Wagner with the hack work that kept him alive. Wagner was the handy man for the music publishing establishment and thought little of making arrangements for cornet. Meyerbeer, prosperous and famous, found Wagner in Paris penniless and unknown. He again brought him to the attention of the Director of the Opera. Through this introduction the opera directors accepted the libretto of *The Flying Dutchman* with the understanding that another composer was to be selected to write suitable music. Wagner was paid $100 for his work. Later when Meyerbeer with *La Prophète* and Wagner with *Lohengrin* were rivals for popular favor in Paris, Wagner attributed the attacks made upon his works to Meyerbeer's literary and journalistic friends. Naturally he claimed that Meyerbeer was responsible. However, he went out of his way to state that he had nothing against Meyerbeer the man, but with Mendelssohn, Schumann and others had little regard for Meyerbeer the musician. Indeed many of Meyerbeer's contemporaries did not hesitate to attribute the success of his operas to clever exploitation of Meyerbeer's friends on the press. When Wagner wrote his notorious article *The Jew in Music* (*Das Judenthum in Musik*) for the *Neue Zeitschrift für Musik,* he attacked Meyerbeer among the others.

Meyerbeer's Great Popularity

Meyerbeer unquestionably succeeded in winning wide popular favor. Louis Philippe made him a member of the Legion of Honor, and he was elected a member of the Institute of France. The King of Prussia, the Royal Academy of London, the King of the Netherlands and even Dom Pedro of Brazil all conferred high honors upon him. *Robert le Diable* was one of the most successful operas ever written when considered from the box-office standpoint. It brought in over four million francs. But, Meyerbeer was already a rich man and did not need this money. He lived very modestly indeed and gave much to musicians in distress. Upon one occasion he raised a sum of sixteen thousand dollars for the widow of Lortzing.

Meyerbeer's Last Days

In 1854 Meyerbeer presented the rewritten *Ein Feldlager in Schlesien* at the Opera Comique in Paris. This was followed by *Le Pardon de Ploermel* (otherwise known as *Dinorah*). In addition to his operatic works he also wrote cantatas, festival marches and dramatic music for his brother Michael's poem *Struensee*. His last work was *L'Africaine,* which, however, he never lived to see. *L'Africaine* was produced one year after the death of Meyerbeer and is regarded by many as his foremost work. It is exceptionally melodious and shows less of the bowing to convention which marred some of his previous efforts. However, like most of Meyerbeer's productions, there is still that remarkable unevenness. Exceptionally beautiful passages—moments of real inspiration are followed by measures that are hopelessly trivial and conventional.

Meyerbeer died at Paris May 2, 1864. He had many fond friends and admirers. Rossini is said to have fainted when he heard of his death. His funeral was one of great pomp and circumstance. Great throngs of admirers and "endless" carriages led by the king's own coach, drawn by four horses, added to the importance of the event.

Meyerbeer as Conductor

Meyerbeer was one of the few contemporary musicians who had the foresight to recognize in Berlioz a man of genius. Berlioz on the other hand was warm in his praise of Meyerbeer. Nor is this to be regarded as the result of mere gratitude, for the two musicians had not a little in common, in their mutual appreciation of the growing resources of the orchestra. Meyerbeer has been criticized for his occasionally vapid melodies and weakness of structure. A similar charge might well be brought against Berlioz, but it must be conceded to both of them that they exerted a lasting influence as orchestral colorists.

Berlioz visited Berlin at the time Meyerbeer was Director of the opera, and the following letter to Habeneck in Paris will show that he was no less impressed with Meyerbeer's powers as a practical musician than as a composer:

"The grand orchestra with its twenty-eight violins and its doubled wind instruments, the great chorus with its hundred and twenty voices were present, and Meyerbeer ruled at the conductor's desk. I had a lively desire to see him conduct, especially one of his own works. He performs this task as if he had been at it for twenty years; the orchestra is in his hands; he does with it whatever he wishes. As for the *tempi* he takes in the *Huguenots,* they are the same as your own, with the exception of the entry of the monks in the fourth act, and the march which closes the third; these are a little slower. This makes the former number seem a little cold to me; I should have preferred a little less breadth, while I found it wholly to the advantage of the latter, played upon the stage by the military band; it gains by it in every respect.

"I cannot analyze scene by scene the playing of the orchestra in Meyerbeer's masterpiece; I will only say that it struck me as magnificently fine from beginning to end, perfectly shaded, incomparably precise and clear, even in the most intricate passages."

A Meyerbeer Program

While by no means impossible to arrange, a Meyerbeer program would be very difficult to provide owing to the fact that every one would have a different preference in the matter. Therefore it is better for the one preparing such a program to secure piano arrangements of the Meyerbeer operas (*Le Prophete, Les Huguenots, L'Africaine* and *Dinorah*), and make a program according to individual taste. Most of the big vocal numbers from the operas are procurable separately. While this does not lead to a recital program of great musical interest owing to the lack of variety that operatic arrangements present, it nevertheless is interesting from the popular and musical historical standpoint. There are, of course, numerous old paraphrases of the Meyerbeer operas such as *Africaine,* by Jaell; Raff's arrangement of the *Berceuse of Selica* from *L'Africaine;* the *L'Africaine Fantaisie de Concert* by Franz Bendel; the Jaell arrangement of the *Obre légère* from *Dinorah* (Grade 6). An arrangement of the same composition by Voss is in Grade 4 and is popular. Richard Hoffman wrote a *Caprice de Concert* upon *Dinorah* which was once very popular. Liszt's *Illustration du Prophète* had its vogue but is rarely heard now. This work is in three sections. No. 1 contains the famous *Coronation March.*

TEN TEST QUESTIONS.

1. State some facts regarding Meyerbeer's character.
2. Where was Meyerbeer born? When?
3. Who were Meyerbeer's teachers?
4. Tell something of Abbe Vogler.
5. Why was it Meyerbeer gave up his ambition to become a pianist?
6. How did Meyerbeer's residence in Italy affect his work?
7. What did Weber think of Meyerbeer?
8. Name three great operatic successes of Meyerbeer in Paris.
9. Tell something of the relations of Meyerbeer and Richard Wagner.
10. When and where did Meyerbeer die?

MEYERBEER TRAVEL PIANO, USED BY HIM FOR PRACTICE PURPOSES WHILE ON TOUR.

Wolfgang Amadeus Mozart

1756—The Real Mozart—1791

"I have God always before my eyes. I acknowledge His omnipotence. I fear His wrath. But I also acknowledge His love, His pity and His mercy towards His creatures. Whatsoever is according to His will is also according to mine; therefore I cannot fail to be happy and contented."

MOZART'S PERIOD.

Of all the famed rulers of Austria, none stands out more prominently than Maria Theresa. Despite wars fought at a fabulous cost of blood and gold, that remarkable woman was enabled to develop education, arts, sciences, commerce and trade in a manner which made her one of the idols of Europe. She was wholly in spirit with the times, and it is not astonishing that those who were working for high musical ideals found much encouragement during the reign of Austria's great queen. Mozart, unfortunately, benefited little from governmental assistance coming directly from the crown, but he was blessed in coming to the world in a country and at a time when musical interest was being manifested in an extraordinary manner.

MOZART'S ANCESTORS.

John George Leopold Mozart the father of Wolfgang Amadeus Mozart, was descended from a family of book binders, masons, builders and artisans in other branches of work. Although originally intended for the law, he became a musician. It was while he was studying jurisprudence at the house of the Prince Bishop of Salzburg that he became one of the musicians of the chapel. While in this position he married the daughter of a hospital attendant, one Anna Maria Pertlin (or Bertl). This devoted couple became the parents of seven children, two of whom lived to become among the most notable figures in musical history. Leopold Mozart was an able musician violinist and composer who, had it not been for his talented children, would have been a simple, devout pious burgher wanting little more than his slender fees as a local music teacher could bring him. His best known work was his Violin Method.

MOZART'S BIRTH.

Wolfgang Amadeus Mozart (christened Joannes Chrysostomus Wolfgangus Theophilus Mozart) was born at Salzburg on the 27th of January, 1756. At the age of three he found his way to the piano keyboard, not to manufacture discords, but to discover a world of delight in making chords. His father saw that the child had a phenomenal gift. Consequently he took it upon himself to direct the youngster's explorations at the keyboard. At the age of five he actually composed a set of minuets, although his father acted as his amanuensis. All his boyhood games, his every movement in play were accompanied by music of his own devising to suit the occasion. He could not tolerate the tones of a trumpet, and upon one occasion fainted when his father, in endeavoring to overcome what he thought a childish prejudice, blew a blast in the same room with the child. It is hard to believe that when the little fellow had had no instruction whatever in violin playing he insisted in taking part in the performance of a trio performed in his home and amazed all by playing the notes in perfect intonation. One very helpful circumstance in the childhood of Mozart was the association with his talented sister, Maria Anna (born July 30th, 1751). Indeed, it was said that the talent of the sister affected the entire career of Mozart in a very exceptional manner.

TWO JUVENILE VIRTUOSOS.

When Mozart was six years of age his father determined to make tours with the little composer and his gifted sister. From 1762 to 1765 Leopold and his wonder children wandered over much of musical Europe arousing sensational interest wherever he exhibited them. Much as the elder Mozart has been criticized for this course it is fair to note that the youthful Mozart produced in these years an altogether incomprehensible number of astonishing works. Indeed, millions of children of the past and present surrounded by every safeguard of the home and school bear no comparison to the progress made by Mozart under what most parents and educators would declare "impossible" conditions.

The first trip was to Vienna, via Munich and Linz. Can we frame in words this delightfully picturesque scene. Mozart and his wife, "the handsomest couple in all Salzburg," with their two beautiful children making preparations for the journey that was to lead to immortal fame; the quaint old diligence, starting out under the shadow of the glorious Alps looking down on beautiful Salzburg, the romantic Danube; the tottering castles; and then Vienna the city of Haydn. At Vienna the emperor made the little fellow play on a keyboard concealed by a cloth cover, a stupid trick quite worthy of an idle monarch. Unaffected child, that he was, he threw his arms about the neck of the great Maria Theresa and kissed her many times. The emperor was delighted and called the boy his "little magician" ("kleiner Hexenmeister"). In Vienna, Wolfgang contracted scarlet fever and his progress was greatly delayed.

MOZART AT PARIS.

The next trip took place in the following year when they reached Paris via Munich, Augsburg, Schwetzingen, Mayence, Frankfort, Coblenz, Aix-la-Chapelle and Brussels. The trip, now accomplished in a day, took five months, occasional concerts being given on the way. At the brilliant court of Versailles, then at the height of a long series of gorgeous functions, the Mozarts were féted in a most unusual manner. After a stay of five months the children were taken to London, where the "prodigies of nature," as the father exploited them, made a furore. While in London the father was taken sick, and being unable to practice, the nine-year-old boy set out to write his first symphony. Later the children gave a most successful concert in London, at which Mozart and his sister played a four-handed piece upon the harpsichord, then a newly invented instrument. Thereafter the father gave private exhibitions of the children charging two shillings and sixpence for an opportunity to examine them and test their musical prowess. This plan proved a losing venture, and in 1765 they started for the court of Holland.

THE JOURNEY HOME.

At the Hague the Prince of Orange welcomed the children, who by this time were tired, wornout little musical freaks. Naturally they fell prey to illnesses which might have cost the world two very unusual musicians. After protracted sicknesses they were again brought before the public in Holland, and later in Paris, as well as parts of Switzerland. Finally, in 1866, they arrived home after an absence of some three years.

IN VIENNA.

In 1868 they returned to Vienna, where the boy was commissioned to compose an opera. The customary intrigue surrounding the production of such works compelled him to abandon the performance of this work (*La finta Semplice*). He did, however, produce his operetta *Bastien und Bastienne* before a few friends. A Mass, a Trumpet Concerto, and an Offertorium were, however, given very successfully in public at a performance attended by the court and the Emperor in person.

Returning to Vienna Mozart found to his delight that the sceptical Archbishop had been convinced of his ability and had arranged for a performance of his rejected opera as well as doing the composer the great honor of appointing him Concertmeister to the Archbishop without salary. It should be noted that the Archbishops of the period in Austria and in some parts of Germany had temporal power as governors as well as their ecclesiastical power. The position of Archbishop was one of august importance, and Mozart's appointment was not to be sneezed at.

At Salzburg the doubting Archbishop did his best to prove that "a prophet is not without honor, save in his own country." He mistrusted Mozart's genius and in order to test it had him write a cantata under strictest scrutiny of trained musicians. In 1867 the father took his children to Vienna to be featured in the festivities attending a court wedding. There they both contracted the smallpox, and Wolfgang was blind for some nine days as a result of this ill-fated expedition.

THE ITALIAN JOURNEY.

In 1869 Mozart and his father set out for Italy. Most of the principal northern Italian cities were visited, and to put it in the words of the father his success may be stated "the same here as everywhere." The whole trip was a march of triumph for Mozart. At all points he met incredulous musicians who insisted upon testing him as to the genuineness of his genius. All question was ended when the remarkable boy wrote down from memory the entire *Miserere* of Allegri after one hearing.

THE FAMOUS INCIDENT OF THE ALLEGRI MISERERE.

The *Miserere* of Allegri is a musical setting of part of the service known as *Tenebræ*, sung at St. Peter's, Rome, only on three days of the year (Wednesday, Thursday and Friday of Holy Week). The office is one of the most impressive in the service of the church. Late in the afternoon six great candles are lighted on the high altar and fifteen others flame from a triangular candlestick placed in front of the altar. As the ceremonial proceeds the candles are extinguished one by one at the end of different parts of the service. Finally the one remaining lighted candle is taken from the top of the candlestick and carried behind the altar so that its light is hidden, although it illuminates the figure of the Pope clad in scarlet raiment as he kneels at his *Genuflexorium* at the high altar. In the darkness of the chapel a single soprano voice is heard singing *"Christus factus est pro nobis obediens usque ad mortem."* As the tones of this solitary singer die away a solemn silence ensues, during which the *Paternoster* is said in secret. Then follows the sombre music of the *Miserere mei Deus*. It is impossible to describe the effect this imposing ritualistic service invariably has upon all hearers. Naturally the setting of Allegri became one of the most famous of all compositions, particularly since it was believed that up to the year 1770 only three authorized versions of the *Miserere* had ever been made. When Mozart reproduced the work from memory after one hearing, so that the leading soprano of the Pope's choir declared it to be perfect, the news of this feat spread all over Europe.

DISTINCTIONS IN ITALY.

The days of the Mozarts in Italy must have been very happy indeed. In Naples the superstitious people could not believe that he gained his power through natural means and insisted that he put aside a ring he wore upon his finger. This he did and much to their amazement played equally well. The Pope bestowed the order of the "Golden

MOZART'S WIFE.

Spur" upon the boy and for a time he signed all his compositions Signor Cavaliere Amadeo. In Bologno the *Academia Filharmonica* admitted him to the rank of "compositore" after a severe examination. Italy had great charm for this fifteen year old boy and although he returned to his home on short trips he seemed to prefer to spend his days with the warm-hearted, genial temperamental people of the sunny south.

NOTABLE EARLY WORKS.

Mozart was so continually busy during the ensuing years that a lengthy volume would be required to catalog his activities. He had already at the age of fifteen an enormous number of unusual works to his credit. At twenty-one he ranked with the greatest masters then living as a composer and as a performer. His father had seen to it that he had a measure of the best obtainable educational advantages of the Salzburg of his day, which together with travel, association with notable people, and a gift for languages made him a man of more than usual culture and breadth of view. This led him to realize more and more that the narrow channel of thought which marked the little Austrian village was intolerable to him and he accordingly set out again in 1777 to seek new fortunes. This time his mother accompanied him. Little success attended the expedition until Manheim was reached. There the opportunities for intellectual and musical growth impressed Mozart, and he remained in the city for some time. There also he fell in love with Aloysia, daughter of the prompter and copyist of the Court Theatre, Fridolin von Weber (uncle of Carl Maria von Weber).

A FAMOUS ROMANCE.

Aloysia Weber, beautiful, cultured, amiable and a charming singer, was at the beginning of her operatic career. The best biographical dictionaries declare that she was then twenty-eight, although Mozart in a letter refers to his beloved as a girl of fifteen. This discrepancy is hard to explain, for while it is possible to understand how the impetuous young composer might readily fall headlong in love with a sweetheart some six years older than himself it is difficult to believe that he would be deceived into thinking she was some thirteen years younger than she really was. Mozart endeavored to secure an engagement for Aloysia at an Italian opera house and planned to write an opera for her. His father, however, pointed out to him that "a hasty marriage will bring poverty to your door" and Mozart after great mental stress left his Aloysia, only to find that she was quite content to have their romance dwindle into a prosaic friendship.

In 1778 Mozart and his mother left for Paris. The trip was ill-fated for Mozart failed in winning the public admiration he had hoped for. Worse than this, his mother took ill and died in his arms only a few months after their arrival in the French capital. Mozart was in despair and returned to Salzburg shortly thereafter, stopping on the way at Nancy, Strasburg, Mannheim. In Salzburg he became Concert-meister and organist to the Court, the archbishop having consented to let him return to his favor.

MOZART'S MARRIAGE.

We next find Mozart in Munich making preparation for the first performance of his opera *Idomeneo, Re di Creta.* The composer, to his surprise, received a summons from the Archbishop of Vienna whither he went in March, 1781. The Archbishop insisted upon Mozart holding the position of a servant in his household. The great master even ate at the servants' table. However, it is often falsely assumed that this represented the general status of musicians of the time. Mozart was treated very differently in other aristocratic circles. It was hard for Mozart to forbear under the epithets of "Gassenbube" (Gutter snipe) frequently hurled at him in the Archbishop's house.

In Vienna Mozart lived part of the time with the Weber family. Aloysia had in the meantime married an actor named Lange. Her younger sister, Constanze, immediately became the object of Mozart's affections and they were married August 4, 1782. This union was ideal, in the sense that the couple were devoted to each other, but the marriage was utterly disastrous from a practical standpoint. Both Mozart and his wife were as improvident as could be imagined. Poverty waited upon opulence, and as a consequence they were constantly in miserable circumstances. Nevertheless, his tenderness and consideration for his wife was always beautiful to note. Contrary to popular opinion, Mozart was not dissolute. He was simply joy-loving and always saw to it that he had as good a time as his favorite pastimes of billiards, skittle and dancing would permit.

MOZART'S PRIME.

With the coming of his twenty-fifth year Mozart commenced to receive the recognition due to him as a serious composer. He could not stand the abuse he received in the house of the Archbishop of Vienna and resented it, whereupon he was promptly and literally kicked out by the high-steward Count Arco. A meeting with Josef Haydn proved a momentous incident in his career since the two composers became inseparable friends. The production of the opera *Entfuhrung aus dem Serail*, 1782, also encouraged Mozart immensely. Mozart was very devout and constantly insisted upon writing music for the church, although this yielded him little profit. He was also a most enthusiastic mason and wrote effective music for the ritualistic work of the order.

AN OPERATIC SUCCESS.

In 1776 Mozart wrote *Le Nozze di Figaro* to a libretto based upon Beaumarchais's *Marriage de Figaro*, which had been arranged by Lorenzo da Ponte (da Ponte later became the Professor of Italian at Columbia College, New York). It was given with such success that the Emperor was obliged to prohibit encores in order that the performances might get through in good season.

A visit to Prague revealed to him that the Bohemian city was equally enthusiastic over his work. However, governmental appointments at home failed to come and Mozart was obliged to work ahead on a very uncertain income, and at the same time witness musicians with scanty equipment secure lucrative posts. In despair he longed to go to England, hoping for a better financial position. He remained in Vienna, however, and soon undertook work upon his opera *Don Giovanni* with the librettist da Ponte. This famous opera was produced for the first time October 29th, 1787.

THE MOZART FAMILY
From a Contemporary Painting

FINANCIAL STRUGGLES.

Returning to Vienna Mozart expected that Gluck's death would certainly make it easier for him to secure some support from the government. This came in the form of the position of Kammer-compositor with a salary of $400.00 a year, which even in that day was ridiculously small. It is one of the most pitiful things in all musical history to review the prodigious output of this very gifted man at moments when he was oppressed by genuine poverty—symphonies, piano pieces, operas, songs, choral works kept on coming and coming while the smug world looked on and did nothing to aid him in his terrible struggle for existence.

In 1789 he visited Berlin via Leipsic and Dresden in company with his pupil and patron Prince Lichnowsky. There King Frederick William II, who was a practical musician, offered Mozart the post of Capellmeister at a salary of about $3000.00. The emotional and patriotic Mozart very stupidly refused this offer and replied, "How could I abandon my good Emperor?" the beneficent Emperor who was good enough to retain one of the greatest of masters at the magnificent salary of $400.00 a year.

MOZART'S LAST DAYS.

Mozart's northern trip brought him distinction but little money. He offered his resignation upon his return to Vienna but to the Emperor's "What, Mozart, are you going to leave me?" He replied, "Your Majesty, I throw myself on your kindness, I remain." The emperor's "generosity" is shown by the fact that he ordered another opera, *Cosi fan Tutti,* the production of which January 26, 1790, brought Mozart more fame than money. The first performance of *The Magic Flute* (September 30, 1791), was so coldly received that Mozart concluded that the work was destined for failure.

THE SINGULAR CIRCUMSTANCE OF THE REQUIEM.

In July of 1791 a stranger visited Mozart and commissioned him to write a requiem offering him fifty or a hundred ducats. Mozart had foregone writing church music for some years and the task appealed to him. The mysterious stranger appeard to Mozart again just as he was about to start upon a lengthy trip and begged him to finish the requiem. The identity of this sombre figure in the last act of Mozart's life has never been made out. Toward the end of the year Mozart was seized with spells of deepest depression. The requiem took all his time and thought day and night. He even told his wife that he felt certain that he was writing his own requiem. She persuaded him to attempt another work, fearing that it was the requiem that was depressing him. Promise of help came from some noblemen of Hungary, always generous to musicians. A coterie in Amsterdam agreed to publish his compositions, but this failed to encourage him. It was all too late.

THE END.

Mozart was confined to his bed. He ordered the requiem brought to him again. It was late in the afternoon of the fifth of December, 1791, that he gathered together a few friends to help him try over parts of the work. Suddenly he burst into tears and scattered the manuscript on the floor. He realized that he would not live to finish the work. Too far gone to write, he tried to tell his friend Süssmayer how certain parts should be carried out. Falling into a gentle sleep his faithful friend saw that he was even then trying to follow the music in his dreams, mumbling the ghostly rumble of a drum. At midnight he sat erect and stared into the eternal distances. Then the great master fell softly to his pillow as his soul passed on.

The next day the body of Mozart was removed to the St. Stephen's Cathedral, where a "third-class" funeral was provided, not within the sacred precincts of the Cathedral, Mozart, who had done so much to enrich the music of the church, was too poor for that. A few faithful friends surrounded the bier and followed it to the city gates when a frightful storm arose and a solitary hearse proceeded to the Potter's Field (Allgemeine Grube) where the remains of the great composer were cast off like the carcass of a dog. Oh, the miserable tragedy of the thing!

MOZART'S COMPOSITIONS.

A mere catalog of Mozart's works assumes astonishingly large dimensions when we remember that he died at thirty-five. (A thematic catalog by Köchel is some 700 pages in length.) Among his sixty odd compositions for the church there are 15 Masses and 4 Litanies. There are some twenty-one pieces for the stage, the most famous being *Idomeneo, Il Seraglio, Le Nozze di Figaro, Don Giovanni, Cosi fan tutti, La clemenza di Tito* and *Die Zauberflöte.* For the orchestra he wrote 41 symphonies and some seventy pieces in other forms. There are also seventeen sonatas for the organ, 17 piano sonatas, 5 sonatas for piano duet, numerous other piano pieces, 11 quintets, 30 strong quartets, 42 violin sonatas, numbers of concertos for special instruments as well as a vast number of compositions in various forms for the voice.

MOZART'S PERSONALITY AND APPEARANCE.

Mozart, a strikingly handsome child, grew up to be a man of medium height and medium weight without prepossessing physical attributes. His hair was brown, his nose somewhat large and aquiline and his eyes very blue. One ear was markedly different from the other, the *concha* or outer shell being missing. He was very fond of ornate dress and jewelry. He was exceptionally cheery in his disposition and loved a good-natured prank. Hummel, Mozart's pupil, took pains to deny that he was given to excesses. Mozart was a notoriously bad business man, indeed he seems to have had none of the exacting characteristics which go to make a "fine business man." He was badly in debt at the time of his death, and his funeral expenses defrayed by his friends came to the pitiful sum of about ten dollars. He was buried in a pauper's grave.

A MOZART PROGRAM.

	Grade
1. Piano (Six Hands), *The Magic Flute*	3
2. Vocal Solo, *The Violet*	3
3. Violin Solo, *Ave Verum*	3
4. Piano Solo, *Fantasia in D Minor*	6
5. Piano Solo, *Sonata No. 9, in A Major*	6
6. Vocal Solo, *Voi che Sapete*	5
7. Piano Duet, *Minuet from Symphony in E flat*	4
8. Piano Duet, *Duet Sonata No. 4*	6
9. Piano Solo, *Pastoral with Variations*	5
10. Chorus, *Gloria from Twelfth Mass*	4

TEN TEST QUESTIONS.

1. Tell something of Mozart's ancestors.
2. When and where was Mozart born?
3. Who was Mozart's teacher?
4. Tell something of the tours of the youthful Mozart and his sister.
5. What famous piece of music did Mozart write from memory?
6. What distinctions did Mozart receive in Italy?
7. Whom did Mozart marry?
8. Name some of the famous operas of Mozart.
9. Tell something of Mozart's financial struggles.
10. What tragic circumstance marked the death of Mozart?

BOOKS ABOUT MOZART.

Of the very numerous books about Mozart one of the most popular is a romance written around his life by Heribert Rau, (English Translation by E. R. Sill). This partakes of the nature of fiction and yet holds close to the main facts in such a way that it makes very pleasant and profitable reading. The best biographies of Mozart are those of Jahn, Nohl, Wilder and Breakspeare. Mention should also be made of the excellent concise biography written by the late Ebenezer Prout. Friederich Kerst compiled and annotated the written words of Mozart and this has been ably translated by H. E. Krehbiel.

MOZART'S SISTER.

Ignace Jan Paderewski

The Real Paderewski

PADEREWSKI'S PERIOD.

EXCEPTING only Frédèric Chopin, no character in musical history has been so prominently identified with Poland as Ignace Jan Paderewski. Considered from a popular standpoint, Chopin never attained that wide celebrity which attaches to the great Polish virtuoso of the present day, whose fame has reached millions who may never hear him play, but are as familiar with his name as that of the greatest statesman of the day. Moreover, Paderewski is wholly of Polish origin while Chopin's attraction to France through ancestry and long residence need not be commented upon.

Properly to appreciate the life and ideals of Paderewski it is desirable to refresh one's memory regarding the remarkable country of his birth, for while Paderewski has shown his wide cosmopolitan experience in his compositions he is nevertheless a most devoted patriot of his native land.

Patriotism it is that binds American sympathies to Poland. The services of the Polish patriot Thaddeus Kosciuszko in our own Revolutionary War will never be forgotten in the new world. But even the zeal and skill of men like Kosciuszko were not able to save their country from the intrusion of the armies of more powerful countries.

POLAND'S FORMER GREATNESS.

In the third quarter of the XVI century, Polish rule extended over some 380,000 square miles—a territory greater than that occupied by all of our New England states and our Middle Atlantic states, with the addition of Ohio, Indiana and Illinois. Now, there is no Poland save in the hearts of the Polish people. What was once a great country of thirty-five million people is now tragically divided into provinces of Russia, Prussia and Austria; three-quarters of Poland's former possessions went to Russia.

Despite every imaginable effort on the part of the governments to exterminate patriotism in what was once Poland, the Poles of to-day, who have politically ceased to be a nation for one hundred years, find the love of country burning fiercer in their hearts than ever before. They have witnessed the genius of their great sons and daughters winning fame in all lands while their own soil has been under the heel of the despot. The revolutions of the forties and the sixties failed to bring liberty to Poland despite the intervention of France and Great Britain; three-fourths of Poland paid dearly for her revolutions for Russia seized members of the aristocracy and hurried them off to Siberia like felons.

Nevertheless, proud hearts still beat firm and strong, waiting for the day when Fate will bring back the old glory of the desecrated land.

POLISH HISTORY AND CULTURE.

Polish history may be traced back to origins so remote as to be largely mythological. In the sixteenth century it was the most powerful country of eastern Europe. In this land of valiant knights and brilliant women, aristocracy flourished. The warring interests of these nobles resulted for a time in breaking the unity necessary for the preservation of military force and this contributed to the downfall of Poland.

It is estimated that over fifteen million people still speak the Polish language; Polish literature dates from antique poems said to have been produced in the tenth century. Doubtless the Polish writers best known in countries beyond the borders of Poland are Mickiewicz, Slowacki, Krasinski and Henryk Sienkiewicz. Those who have read the masterpieces of the last named writer (*Pan Michael* and *With Fire and Sword*) may estimate the depth and power of Polish literary attainments.

A GENERAL ASPECT OF POLISH MUSIC.

Polish music is strongly characteristic in its national tendencies. At first religious and then moulded after the folk dances and folk songs of the people, it is very intimately interwoven with the everyday life of the men and women of all stations. The polonaise of the court is as national in its spirit as the mazurka of the peasant. Among those who did much to preserve the beautiful in Polish Folk Music, was Elsner, the teacher of Frédèric Chopin. Chopin's own part in introducing the charm of Polish melodies and rhythm to the musical world is well known to all cognisceuti. Another significant worker in Polish musical development of the past was Stanislaus, who, although born in Lithuania (1820), is chiefly known for his devotion to Polish musical ideals.

"RHYTHM IS LIFE."

PADEREWSKI'S ANCESTRY AND EARLY YEARS.

Paderewski's father was a gentleman farmer in Kurylówka (Podolia). Podolia is now a province of South West Russia. His mother was known to have been a woman of exceptional musical gifts but as she died when the boy was still very young he received no benefit from this source.

Paderewski was born at his father's homestead, November 6, 1860. When he was three years old his father was exiled to Siberia for suspected connection with a revolutionary project. When the exile returned after feeling the iron hand of Russian despotism, it may be imagined that nothing was left undone to instill a love for Poland in the heart of the fair-haired little boy. During his father's absence the little orphan did not receive nearly so much musical education in his early childhood as the average child of to-day. His musical tendencies, however, were very manifest. It is said that when he was little more than an infant, he clambered up to reach the piano keyboard and produce beautiful tones. Another story has it that an itinerant fiddler took an interest in the obvious talent of the child and gave him a few lessons now and then. His next teacher was one who visited the farm at intervals of one month and taught the boy operatic arrangements of a semi-popular type.

Paderewski's Home at Lausanne, Switzerland.

AT THE WARSAW CONSERVATORY.

At the age of twelve, Paderewski was sent to Warsaw where he entered the conservatory as a regular student. His piano teacher there was Janotha. Janotha was an excellent routine teacher with some inspirational force. Janotha's daughter, Nathalie, later a pupil of Mme. Clara Schumann, also became a pianist of great note in Europe. Raguski, Paderewski's teacher in Harmony at the Warsaw Conservatory, is little known outside of Poland.

The early ambition of the future virtuoso was not that of becoming a great pianist, but rather that of becoming a great composer. It was with this purpose in view that at his early concerts he often played his own compositions. One instance pertaining to his early work as a pianist, is very interesting. He was engaged to play at a concert in a little rural music centre and found the piano so antiquated that the hammers persisted in staying away from the strings after they were struck. In order to give the concert he hired a man with a switch, who adjusted these hammers after they were struck as the program proceeded. This was probably the first piano ever introduced with a partly human action. Paderewski re-entered the conservatory at Warsaw and when he was only eighteen years of age his proficiency was so pronounced that he was appointed a teacher in the institution. By this time he had married a Polish girl, and when he was only nineteen, the great tragedy of his life came with the death of his wife, leaving him with a son bright in mind but paralyzed in body. To this son Paderewski became the most devoted of fathers and although the boy died in youth, the great pianist was wrapped up in his life as in his own.

PADEREWSKI AS A CONSERVATORY TEACHER.

One has but to imagine what the effect of the routine life of the Conservatory was upon so sensitive a nature as that of the young Paderewski. From early morning to late at night he taught with little intermission. This was a kind of serfdom to a man with Paderewski's temperament. His great desire was still that of devoting himself to musical composition. It was then that he resolved to become a virtuoso in order that he might later have the leisure to become a composer. He determined to go to Leschetizky at Vienna, but stopped on the way in order to study composition with Kiel and Urban at Berlin. Kiel was one of the most renowned teachers of counterpoint of his day and was professor of composition at the Royal High School of Music. Heinrich Urban was the teacher of composition at Kullak's famous Academy. At the age of twenty-three Paderewski received the appointment of pianoforte teacher at the Strasburg Conservatory where his monthly income was so insignificant that most American teachers would have turned up their noses at it.

INSPIRATION FROM A FAMOUS ACTRESS.

It was while he was at Strasburg that Paderewski met his famous compatriot, Mme. Modjeska (Mme. Modrejewska). This distinguished artist's father had been a musician and she immediately took an interest in the artistic career of the young man with such great ambition and high ideals. Herself one of the greatest of Shakesperian actresses of the time, she was able to give the young man advice of a practical nature which he was only too glad to accept. She found in him a "polished and genial companion; a man of wide cul-

Paderewski at the age of 20.

ture; of witty and sometimes biting tongue; brilliant in table talk; a man wide awake in all matters of personal interest, who knew and understood the world, but whose intimacy she and her husband especially prized for the elevation of his character and refinement of his mind."

WITH LESCHETIZKY.

When he was twenty-six years of age, Paderewski, encouraged by Mme. Modjeska, found himself in Vienna under the guidance of Prof. Theodore Leschetizky and his equally renowned wife, Mme. Annette Essipoff (Essipova). This was in 1886 when Leschetizky was then fifty-six years of age and had been teaching for forty years, as he began when he was only fifteen years of age. Leschetizky was what can only be described as a natural teacher. Where Paderewski had found teaching in a conservatory galling to him, Leschetizky found it his life work. Indeed he taught in the St. Petersburg Conservatory for over twenty-five years.

Leschetizky's wide experience extended from the day of his own teacher Czerny through that of his contemporaries up to the present. Naturally he took an immense interest in his fellow countryman, Paderewski, who remained his pupil for the better part of four years.

Paderewski, it should be remembered, was an accomplished musician when he went to Leschetizky. He had already made a tour of part of Russia and had been engaged in teaching advanced pupils for several years. It was this spirit of ambition to do better and still better which led the brilliant young musician to a realization of his shortcomings and the necessity for more study.

At the end of his first year with Leschetizky, Paderewski appeared in concert in Vienna and caused an immediate sensation. At the time the tendency was to attribute his great success to the special methods of Leschetizky. As a matter of fact, Leschetizky has often denied that he has any method except that employed by his Vorbereiter in removing the technical shortcomings of mature pianists whose previous training has been more or less irregular. Leschetizky himself has never posed as anything other than an artist teacher employing any justifiable means to reach a given end. In the case of Paderewski, he had wonderful material with which to work as there can be no question that Paderewski would have been a great virtuoso irrespective of who might have been his teacher.

IN PARIS AND LONDON.

Paderewski's first recital at the Salle Erard in Paris (1888) was attended by a very slender audience. Fortunately the great orchestral conductors Colonne and Lamoureux were present and realized at once that a master pianist had appeared upon the horizon. They engaged him immediately for important orchestral concerts and almost before he knew it, the artist who had waited so long and worked so hard for success was the lion of the hour in Paris. A later appearance at the Conservatoire established him as one of the great pianists of the day—the compeer of Liszt and Rubinstein.

London, like Paris, was a trifle apathetic at first but Paderewski soon became the idol of the hour in England, and has since been enormously popular with both the public and the musicians. The attitude of the conservative English critics of the time was doubtless influenced by the sensational manner in which Paderewski had been received in Paris and by the constant reference to his manner of wearing his hair, a matter due to his own taste and not to an attempt to secure publicity. The pianist formed the habit of not reading criticism of his playing or his personality whether favorable or unfavorable, and went calmly along the even tenor of his way, letting the critics fight among themselves as to his ability.

DÉBUT IN AMERICA.

Paderewski's American début was made November 17, 1891, in New York. His first audience was representative and brilliant but here again most of the critics were loath to accept the famous pianist at his real artistic worth. The public, however, found his playing so remarkable that his success grew "like an avalanche." Here was a pianist with high artistic ideals, abundant technic, who could speak to his audience through the keyboard so that they would find a newer and richer meaning in the messages of the masters. His consequent success in America is now a part of our musical history. While this has often been estimated in huge sums of money, such a criterion is perhaps unfair to American musical audiences and American musical standards. It is better to say that people actually went hundreds of miles in order to be present at his recitals. Not even Rubinstein was received with such astonishing favor.

IN GERMANY.

Probably no pianist had more difficulty in breaking through conventions in Germany than had Paderewski. It seemed a part of the German musical life to condemn any attempt to avoid the stereotyped in technical methods. Indeed, when Paderewski played in Berlin, he followed the performance of his own remarkable concerto by an encore from Chopin. Von Bülow, it is said, was so disgruntled at the ovation given to the Polish pianist that he showed his feeling by sneezing violently during the encore. The unsympathetic attitude of a few carping critics of the "Vaterland" affected the pianist so greatly that he refused to appear in Germany for some years. When he did appear, however, the public ovation given to him was exceptional in every way.

PADEREWSKI AS A PIANIST.

If one were asked to define Paderewski's greatness as a pianist, the best phrase to employ would doubtless be, "It is because his grasp of his art is all-comprehensive." One does not speak of "the technic of Paderewski," the "pedaling of Paderewski," the "bravoura of Paderewski," as all these and other characteristics are merged into his art so that no one feature of his work at the keyboard outshadows any other. Perhaps one of the most intelligent of all appreciations is that of Dr. William Mason, who knew the pianist intimately, and was in turn greatly admired by Paderewski. Dr. Mason writes "The heartfelt sincerity of the man is noticeable in all that he does, and his intensity of utterance easily accounts for the strong hold he has over his audiences. Paderewski's playing presents the beautiful contour of a living vital organism. It possesses that subtle quality expressed in some measure by the German word *Sehnsucht* and in English as intensity of aspiration. This quality Chopin had and Liszt frequently spoke of it. It is the undefinable poetic haze with which Paderewski invests and surrounds all that he plays that renders him so unique."

PADEREWSKI THE COMPOSER.

Mr. Henry T. Finck, an intimate of Paderewski, in his excellent brochure *Paderewski and His Art* (now unfortunately out of print), makes the following statement: "Of Paderewski it must be said as of Chopin, Liszt and Rubinstein, that great as is his skill as a pianist, his creative power is even more remarkable. Although he is a Pole and Chopin his idol, yet his music is not an echo of Chopin's." It has been noted that Paderewski's first ambition was to become a composer; his whole life work has in fact been focused upon this firm desire. He became a pianist in order that he might purchase the leisure for composition. However, there can be no doubt that his epoch-making success as a virtuoso has so colored the public mind that it refuses to consider the master works of Paderewski while it readily admits those of less worthy composers not afflicted with a great reputation as a performer. Serious-minded musicians who have become intimately acquainted with Paderewski's compositions for orchestra, the stage, the voice, the piano, etc., do not hesitate to declare him not only among the foremost musical creators of the present, but among the great masters of all times.

The little *Minuet in G*, known as "Paderewski's Minuet," although a bagatelle, is probably one of the five most popular pieces ever written, yet very few of Paderewski's other more noteworthy piano pieces are widely known. His concerto for piano and orchestra is one of the finest works of its description and readily ranks with the great concertos of Chopin, Beethoven and Brahms. The *Chants du Voyageur* are extremely melodious and full of character. Many of the piano pieces in the set known as *Six Humoresques de Concert*, particularly the *Caprice in the Style of Scarlatti* and the *Burleska*, are singularly distinctive and interesting. The *Burleska* has a "bite" to it which makes it one of the most fascinating piano pieces of its class. The *Toccata Dans le Désert* is full of atmosphere, but demands a very skillful interpreter to bring out its full meaning. Of the four Morceaux—*Légende, Mélodie, Theme Varié in A* and *Nocturne in B Flat*, the last named is possibly the most played. The *Concerto for piano and orchestra in A minor* is easily one of the greatest works in larger forms written for piano. One critic has rated it as the greatest concerto since Schumann. Paderewski's songs are rich and full of character while always sincere in their delineation of the poet's thought. His *Symphony in B minor*, which first became known in the United States through the fine performances of it given by the Boston Symphony Orchestra, is a work of majestic lines, magnificently orchestrated and filled with the great composer's splendid melodic ideas and harmonic treatment. It is said that he has written the woes of his native land into this masterpiece. His opera *Manru* should be heard more frequently as many concede it to be Paderewski's finest production. This opera was first given at the Court Theatre in Dresden in 1901. The libretto is by Paderewski's gifted friend Alfred Nossig. The plot deals with a gypsy subject. The orchestration of this work is exceptionally powerful but always appropriate. The *Polish Fantasia for piano and orchestra* is widely admired, and some concede to this the place of first honor among Paderewski's compositions; wherever the pianist has played this original and characteristic work it has always produced a furore.

PADEREWSKI'S PHILANTHROPIES.

Paderewski has given lavishly of the wealth bestowed upon him by enthusiastic music lovers. Upon one occasion when he had promised his services for a benefit to be held for the Actor's Fund in America, he found that he was unable to come. He promptly sent his check for $1,000, explaining that he was physically incapacitated. His best known philanthropy in America is the Paderewski Fund, consisting of the sum of $10,000 to be devoted to the purpose of fostering musical composition in America. Once every three years a prize of about $500 is given to some fortunate competitor. Among those who have succeeded thus far have been Henry K. Hadley, Horatio W. Parker, Arthur Bird and Arthur Shepard. The fund was founded in 1900, and is a very gratifying evidence of Paderewski's interest in American musical development. During the European war Paderewski has given enormously from his private means to relieve suffering in Poland.

PADEREWSKI'S PERSONALITY.

The philanthropies of Paderewski represent an interesting side of his nature. His intense seriousness at times makes it difficult to believe that he may be the most youthful and vivacious of men. His friends are well aware of his quick wit as well as his broad general learning. Linguistically speaking, his accomplishments are very exceptional even for a Pole. He speaks English, for instance, with so slight a suggestion of an accent that it is not noticeable.

TEN TEST QUESTIONS.

1. Tell something of Poland's former size and greatness.
2. When and where was Paderewski born?
3. With whom did Paderewski study?
4. What was Paderewski's first ambition?
5. What famous actress aided Paderewski?
6. Tell something of Paderewski's study with Leschetizky?
7. How were Paderewski's first appearances received?
8. When was his debut in America made?
9. Give some account of his work as a composer.
10. Tell something of Paderewski's philanthropies.

A PADEREWSKI PROGRAM.

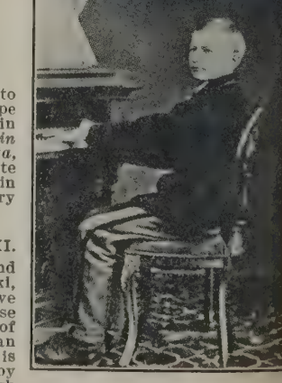
In the preparation of the following list the main considerations have been general musical interest and not too great difficulty. Paderewski possesses a remarkable sense of appropriateness. His orchestral compositions, unlike the few essays of Chopin, are real orchestral works, and his pianoforte compositions, unlike many of Beethoven's piano pieces, are always idiomatically pianistic. Many of his works, however, are so far beyond the ability of the average performer that we can not list them in a program like the following.

	Piano Solos	*Grade*
1	*Mazurka.* Op. 9 (Book II), No. IV	5
2	*Krakowiak.* Op. 9 (Book II), No. V	6
3	*Polonaise.* Op. 9 (Book II), No. VI	7
4	*Burlesque.* Op. 14, No. 4	7
5	*Au Soir.* Op. 10, No. 1	4
6	*Menuet in G.* Op. 14, No. 1	3
7	*Barcarolle.* Op. 10, No. 4	5
8	*Cracovienne.* Op. 14, No. 6	6
9	*Caprice* (Genre Scarlatti). Op. 14	6
10	*Chant du Voyageur*	5
11	*Chant d'Amour.* Op. 14, No. 2	4
12	*Legende No. 2*	8
13	*Legende.* Op. 16, No. 1	6
14	*Scherzino.* Op. 10, No. 3	5
15	*Nocturne.* Op. 16, No. 4	4

Music lovers desiring to study a more difficult type of composition will find in the *Variations and Fugue in A Minor* and in the *Sonata, Op. 21*, modern pianoforte works which should be in the repertoire of every very advanced pianist.

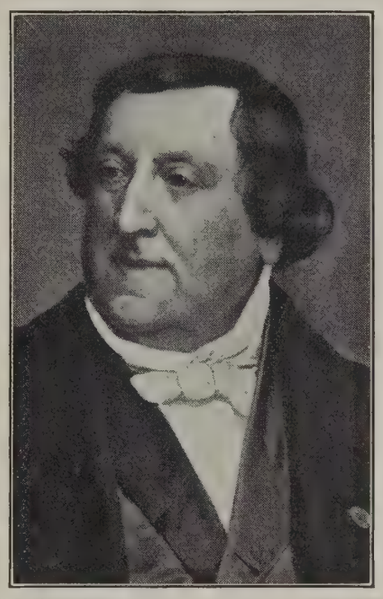
BOOKS ON PADEREWSKI.

Of the biographies and appreciations of Paderewski, probably the best that have ever been written are those of Henry T. Finck (out of print), Edward A. Baughan and Alfred Nossig. There is an excellent life in Polish by Opienski, the noted Polish critic.



Paderewski at the age of 11.

Gioachino Antonio Rossini



1792—THE REAL ROSSINI—1868

"Everything Ought to Sound Melodious."

ROSSINI'S PERIOD.

Gioachino Antonio Rossini was born a score of years before Verdi and died some thirty years before the later Italian master. The periods of these masters is therefore quite different, because Rossini retired from active musical composition some years before Verdi began to produce his better work.

It was Napoleon Bonaparte, the brilliant and terrible, who caused an awakening in Italy during the last ten years of the eighteenth century. The Italians saw the necessity for uniting against a common enemy, and the much-divided country commenced one of those wonderful processes of coalescence which mark the power of a race to make national boundaries of its own. Italy now had a flag to fight for and fierce were the battles that ensued before complete political unification was possible. Napoleon's influence should not be regarded as a baneful one. In order to hold sway over the Italian peninsula he instituted many reforms that had been long awaited. There was also a revival in the arts and in literature. These innovations, however, although considerable, could hardly repair the pillage of art works which the all-consuming Bonaparte transferred to his own French capital.

With the fall of the Napoleonic reign, Italy entered what has since become known as the Italian Resurrection (1815-1914); at first political, then economical and educational. Rossini's period of greatest productivity came at the beginning of this Renaissance, as his wholly delightful and masterly *Barber of Seville* was first produced in 1816.

ROSSINI'S ANCESTRY AND BIRTH.

Like so many of the Italian composers who have reached great musical heights, Rossini came from a family in very humble circumstances. His mother was the daughter of a baker, and his father an inspector of slaughter houses, who, in addition to this revolting occupation, had the more lofty position of town trumpeter. Both were people with light sunny hearts, and the boy's youth was one of merriment, which he carried with him through life. For a time the father was confined in jail for political reasons, but this was to the boy's advantage, since the mother was thrown upon her own resources and was successful in securing a position as a kind of female comedian (*prima donna buffa*) in some of the smaller opera houses.

Rossini, "the Swan of Pesaro," was born, February 29, 1792, at Pesaro, Italy. When his mother was singing in opera the famous composer was little more than a child. When the father was liberated from prison, he undertook to play the French horn and succeeded in getting positions in the opera houses where his wife sang. Unfortunately, however, the boy was left at home in Pesaro in the care of a pork butcher. The child's meagre musical education came from a liquor dealer named Prinetti, who attempted to teach the boy the harpsichord. Prinetti knew but little of his subject, and in fact played the scales with two fingers only. The little Rossini made so much fun of him that he was abandoned by his teacher as hopeless and was apprenticed to a blacksmith.

The anvil and the forge were too much for an indolent nature like that of the future composer and he once more decided to take up music, this time under a teacher named Angelo Tesi. Before long he was able to sing in church for pay, although he was only ten years of age. A little later he sang in Paer's opera, *Camilla,* but not caring to become a dramatic singer, he soon gave up this work. In addition to being a singer he was a capable player of the French horn, as well as a good piano accompanist, and in this way managed to eke out a fairly good living when he was only thirteen years of age. He toured with his father in itinerant opera companies. The combined salary of both was about one dollar a day.

AT THE BOLOGNA CONSERVATORY.

Through the influence of friends he was able to enter the Conservatorio of Bologna in 1807. There he became the pupil of Padre Mattei, and Cavadagni. The former was one of the most noted of Italian teachers of counterpoint and the latter was a famous 'cellist. Rossini had already composed some juvenile works, including an opera *(Demetrio).* Mattei was a hard, pedantic teacher. Rossini was a temperamental, impulsive boy. Imagine the inevitable conflict! It came one day when Mattei told his pupil that while he knew enough to write for the stage he must know far more if he wished to write for the church. "What," said Rossini, "do you mean to say that I know enough to write operas? Then I shall study no more, for my only desire is to write operas."

Necessity forced the talented boy to teach, play accompaniments, in fact to do anything to eke out a living for himself and his parents. For a time he conducted the "Accademia dei Concordi" of Bologna. After he had been at the Conservatorio one year he was awarded the first prize for his cantata, *Il Pianto d'armonia per la morte d'Orfeo.* He was devoted to the works of the German masters, Haydn, Mozart, etc., to such an extent, indeed, that he was dubbed "Il Tedeschino" (the little German). Those who are familiar with *William Tell* will see at once what his long drilling with the German craftsmanship did for him. This work, full of Italian fervor, has a kind of musical finish unmistakably Teutonic.

ROSSINI'S FIRST SUCCESS.

Through the good offices of his friend the Marquis Cavalli, Rossini was commissioned to write an opera for the San Mosé Theatre at Venice. This opera was *La Cambiale di Matrimonio* (Matrimonial Market) and was produced in 1810 when Rossini was eighteen. The reception was altogether flattering and helped Rossini to decide upon his career. This work was the beginning of a long series of operatic compositions which unfortunately are of very uneven merit. Some are genuinely great masterpieces, others sink to the level of mediocrity. Here and there through all his works one may find passages of great beauty, although he did not hesitate to follow in the footsteps of Handel by enriching later works with the best passages from earlier works so little changed that the resemblance is easily seen.

Rossini was always lying in wait for an opportunity to joke. His wit was proverbial. Once he was commissioned to write an opera for the manager of the San Mosé Theatre in Venice, merely because that manager wanted to prevent him from taking a commission of five hundred francs from another manager. Rossini was bound by contract to the San Mosé manager and completed the work, but was none the less mad. When the opera was produced it was found that he had introduced so many musical jokes, such as hitting on the lamp shades, repeating certain phrases until they became ridiculous, introducing a funeral march in a comic scene, forcing the singers to sing at pitches that made their work so absurd that the performance ended in an uproar and was never repeated.

Rossini's next opera made a monumental hit and set all Italy singing. This was *Tancredi,* a really very effective work, but rarely performed at this time. Some of the melodies are very contagious, although the work as a whole is not of the altitude of *William Tell.*

After producing many other fairly successful works Rossini was invited to Naples by Barbaja, the leading impresario of the city. The rising composer was glad to get a position which insured him an income of something over $175.00 a month. His first opera produced in Naples, *Elizabeth, Queen of England,* was especially successful and did away with the jealousy of other older Neapolitan composers such as Zingarelli and Paisiello, who at first looked upon the coming of the young composer as an intrusion.

Paisiello's best known work was *Almaviva, ossia l'inutile precauzione* (Almaviva, or The Fruitless Precaution). The libretto of this work was taken from Beaumarchais' *Barbier de Seville* and Rossini desired to set the same text and asked Paisiello for his permission in taking the same libretto. The older composer gave it with some reluctance, but when the opera was produced for the first time at the Argentina Theatre in Rome (February 5, 1816), Paisiello had reason to believe that the young composer would be punished for his presumption. The public was attached to the works of Paisiello and *Almaviva* had been a public favorite for years. Naturally it resented a young composer taking a famous libretto, and when the work was first produced the audience hissed it fiercely. However, it was received with less disfavor on the second night, and it eventually became the most liked opera of the times, under the title, *The Barber of Seville.* Of all Rossini's works this opera is given more frequently than any other. The opera was completed and produced in one month. The composer received $400.00 for the work, not a bad figure for the time.

ROSSINI AS A REFORMER.

In December Rossini's *Otello* was produced at the Teatro del Fondo in Naples. The master's tendencies toward German musical art were quite evident in this work and may be regarded as a reform. The Italian public of that day, like our theatre-going public of the present, demanded a happy ending, and the plot of Shakespeare's masterpiece was actually changed to curry public favor.

1817 saw the production of *Cenerentola,* and this opera also became very popular, although it is rarely heard now. The work represents Rossini's fatal habit of borrowing from himself. No doubt it is thoroughly ethical for a composer to repeat passages from earlier operas that have proved failures, but it is hardly an artistic course, since the result is likely to be lacking in unity.

Works now followed in rapid succession. In 1818 Rossini's *Mosé in Egitto* was given at the San Carlo at Naples. This oratorio *(Moses in Egypt)* was in the more or less florid style of the day and only portions of it remain popular at this time. Detailed description

ISABELLA COLBRAN, ROSSINI'S FIRST WIFE.

of the lesser known operas of Rossini is hardly in place here, as in many cases they have passed so completely out of use that it is difficult to obtain full copies of some of them.

In 1821 Rossini married a famous singer, Isabella Colbran, who was seven years his senior and possessed an income of $2500.00 a year. It is hinted that Rossini was enticed by this promise of financial ease, but it is known that it was this singer who had done great things in inducing the composer to produce some of his best serious works. In 1822 Rossini made his *début* in Vienna, where he visited Beethoven, whom he found a decrepit, broken down man. In 1823 *Semiramide* was performed in Venice. This was an altogether unusual operatic work for the time and Rossini knew it. The subject, however, was not cheerful enough to suit the care-free Venetian taste. Rossini was sorely disappointed and when he received an offer to write an opera for London for the sum of $1200 he jumped at the chance. In London he immediately became the lion of the hour. His *Zelmira* was produced with success and in addition to this he gave concerts of his works at which he sang accompanying himself at the piano. The King took an immense interest in him and often went far out of his way to indicate this. Rossini's original operatic project in London brought him no returns, but his London visit brought him the sum of $35,000.00, while his own countrymen had let him struggle along on trifling fees.

ROSSINI IN PARIS.

In the Fall of 1824 Rossini became director of the Théâtre Italien in Paris and commenced that part of his career which proved most delightful to him. Indeed, he became so popular in Paris that when his contract with the Théâtre expired he was appointed Composer to the King and Inspector General of Song in France with an income of about $4000.00 a year.

In 1829 Rossini brought out his opera *William Tell*, which was at once recognized as his masterpiece. Here we find a workmanship and originality which indicates that Rossini must have had a particularly industrious and conscientious spell, for many of his works exhibited both a slip-shod lack of attention to details and a tendency not to be particularly careful about originality. Indeed many of Rossini's themes have been traced to sources other than his own brain.

Rossini returned to Italy to visit his father, carrying with him the assurance of a pension from the French government. Later he learned that King Charles had abdicated and his connections with the court of France were therefore estranged. This and other disappointments so discouraged the temperamental composer that he resolved to write no more. His *Stabat Mater* was given in Paris in 1841 with huge success. Although he lived until November 13, 1868, he ceased to produce works of real musical consequence nearly thirty years before his death. Indeed he took a pride in being an epicure and liked nothing better than attempting to cook choice viands and then regaling his friends with them. His first wife died in 1845 and two years later he married Olympe Pélissier. His later years were spent in Paris. During this time he composed a great many pieces for the pianoforte, all of which have since sunk into oblivion, although his widow sold the right of them to one Baron Grant for no less than $20,000.00. A large part of his fortune went toward the foundation of a conservatory in Pesaro, his native city, although there were some bequests of a charitable nature.

ROSSINI'S STANDING AS A COMPOSER.

The uneven character of Rossini's music led many to condemn his good works, because of the weakness of his works of less consequence. Berlioz was particularly outspoken in condemning it, while Schubert, Schumann and Mendelssohn admired his best works very greatly. Some of the effects in orchestration he achieved are astonishingly fine and even in this day of orchestral extremes sound exceptionally effective. Many of his melodies are exceedingly rich, and any one who is familiar with the delicious *Largo al Factotem* from *The Barber* knows how individual he may become. Following is a list of his best known works in alphabetical order: *Adelaide* (1818), *Adina* (1818), *Armida* (1817), *Assedio* (1828), *Aureliano* (1813), *Barber of Seville* (1816), *Bianca e Faliero* (1819), *I due Bruschino* (1857), *La Cambiale di matrimonio* (1812), *Cambio della valigia* (1812), *La Cenerentola* (1817), *Le Comte Ory* (1828), *La Dame du Lac* (1825), *Demetrio e Polibio* (1812), *Eduardo e Christina* (1819), *Elisabetta* (1815), *Equivoco stravagante* (1811), *Ermoine* (1819), *La Ladra Gazza* (1817), *Guillaume Tell* (1829), *L'Ingano felice* (1812), *Italiano in Algeri* (1813), *Maometto Secundo* (1820), *Matilda di Shabran* (1857), *Moise* (1827), *Mosé in Egitto* (original Italian version, 1818), *Occasione fa il Ladro* (1816), *Otello* (1816), *La Pietra del Parangone* (1812), *La pie Voleuse* (1822), *Ricciardo e Zoraide* (1818), *Robert Bruce* (1846), *La Scala di seta* (1812), *Semiramide* (1823), *Le Siége de Corinthe* (1826), *Sigismondo* (1815), *Tancredi* (1813), *Torvaldo e Dorliska* (1815), *Il Turco in Italia* (1814), *Il Viggio a Riems* (1825), *Zelmira* (1824), *Stabat Mater* (1832).

A ROSSINI RECITAL.

In this series it has been possible to make up programs from the works of most all the composers represented, but most of the works of Rossini are little more than arrangements from his larger works. His piano pieces are practically extinct. The following, however, is offered as a representative selection rather for a club meeting than for a recital program:

ROSSINI'S FAVORITE ATTIRE.

1. PIANO DUET—*Fanfare from "William Tell" Overture* .....Grade 4
2. VOCAL SOLO—*Largo et Factotem* (Barber of Seville) .....Grade 10
3. VIOLIN SOLO—*Cujus Animam* (May be played from vocal copy)..Grade 5
4. PIANO SOLO—*Inflammatus* (Transcribed by Engelmann) .....Grade 4
5. DUET—*Barber of Seville*.....Grade 3
6. VOCAL SOLO—*Una Voce poco fa*.....Grade 8
7. CHORUS—*Carnovale* .....Grade 3

Also Arrangements from the Rossini Operas.

SAINT-SAËNS' RECOLLECTIONS OF ROSSINI.

The following extract is from a book of memory pictures by the great French composer Saint-Saëns:

"It is difficult in our day and generation to form an estimate of the position occupied for nearly a half century by Rossini in our good city of Paris. Long retired from active work, he nevertheless maintained in his splendid idleness a stronger hold on the popular imagination than all the others in full activity. All Paris courted the honor of admission to the magnificent apartment with the high windows looking out upon the corner of the Boulevarde and the corner of the *chaussée d'Antin*. Since the demi-god never went out o' nights, his familiars were always sure of finding him at home; and at one time or another the most diverse circles of society rubbed elbows at his magnificent gatherings, where the most brilliant singers and the most illustrious virtuosos were to be heard.

"The lowest kind of sycophantry surrounded the master without besmirching him, for he knew its exact value, and dominated his ordinary environment with all the hauteur of a superior intelligence which does not care to reveal itself to the first comer.

ROSSINI'S PARISIAN PUBLIC.

"Whence did he get so much glory? His work apart from the *Barber, William Tell,* and occasional representations of *Moïse,* appear to have lost their hold. One still goes to see *Othello* at the Théâtre Italien, but that is in order to hear the "high C" of Tamberlick! . . . . Rossini entertained so little illusion that he attempted to oppose the effort to install *Semiramis* in the repertoire of the Opera. Nevertheless, the Parisian public made a veritable cult of him.

"The public—I am speaking of the would-be musical public—was at that time divided into two warring factions: the lovers of *melody,* who former the great majority, and included the critics; and the subscribers to the Conservatory and the quartet concerts of Maurin, Alard, Armingaud, devoted to music considered "learned"—*"poseurs"*—as the others called them who pretended to admire works which they could not in the least understand.

ROSSINI AND BEETHOVEN.

"From a few words allowed to fall in moments of intimacy, I have gathered that this was a source of trouble to him. It was a curious turn of Fate that should have made Rossini, in spite of himself without doubt, serve as an engine of war against Beethoven in Vienna, where the success of *Tancredi* ended forever the theatrical aspirations of the composer of *Fidelio,* and then in Paris should have used *William Tell* to avert the encroachment of the Symphony and Chamber music.

"I was twenty years old when M. and Mme. Viardot presented me to Rossini. He invited me to his little evening receptions, where he welcomed me with the bland amiability of which he was past-master. About a month later, when he found I did not want him to give me a private hearing either as a composer or as a pianist, he changed his attitude towards me.

"'Come and see me in the morning,' he said, 'and we'll have a little chat.'

"I hastened to accept this flattering invitation, and found a Rossini totally different from that of the evening before, interesting to the highest degree, open-minded, with ideas which, if not advanced, were at least large and lofty in spirit."

ROSSINI, WIT AND EPICURE

Rossini was an epicure and several of the stories connected with his name bear on the pleasures of the table. He had a fastidious palate and declared that he could cook rice and macaroni better than any one he knew.

"Maestra," said some one to him, "do you remember that famous dinner given you in Milan, when they served a gigantic macaroni pie? Well, I was seated next you."

"Indeed!" replied Rossini; "I remember the macaroni, but I fail to recognize you."

On another occasion, at a dinner in Paris at which he was observed to remain silent and absorbed, a banker who was on anything but friendly terms with him passed savories to the lady on his right, saying: "I have already eaten as many of these as Samson slew Philistines."

"Yes, and with the same weapon," retorted Rossini.

MONUMENT TO ROSSINI IN THE LICEO AT PESSARO.

TEN TEST QUESTIONS.

1. Tell something of the history of Italy at the time of Rossini.
2. When and where was Rossini born?
3. Tell something of Rossini's education.
4. How old was Rossini when he made his first success?
5. In what city did Rossini reach his greatest fame?
6. Why was the Barber of Seville a failure at first?
7. Which opera is regarded as Rossini's masterpiece?
8. State some facts about Rossini's last years.
9. Was Rossini distinguished as a wit?
10. When and where did Rossini die?

Anton Rubinstein

1830—The Real Rubinstein—1894

"How Often Have I Suffered from Hunger!"

RUBINSTEIN'S PERIOD.

THE three dynasties of Russian monarchs who ruled over the vast country immediately prior to the birth of Rubinstein made a powerful impression upon the life and manners of the sombre territory washed by the waters of three oceans. Catharine (1762-1796), cruelest of tyrants since the terrible Ivan, was nevertheless a woman of tremendous ability, filled with a progressive spirit which enabled her to compensate in a measure for her dissolute habits. She furthered education, commerce, industries and even personal liberty. Her son, Paul I, who succeeded her, inherited all his mother's faults and very little of her personal force or intellectual strength. He fostered countless intrigues until his assassination by persons high in his own court came as a natural consequence to his reign of oppression. His successor was Alexander I, who although he employed drastic means to carry out many of the policies of his father and his grandmother, possessed other qualities which made him one of the foremost Czars of all time. With the northern winter as an ally, he drove the redoubtable Napoleon, drunk with ceaseless triumphs, back to France.

When Alexander died in 1825 he was unwillingly succeeded by his younger brother Nicholas, who became an absolute monarch in all that the Russian meaning of the word implies. Restrictions were placed upon any intellectual effort that gave the least possible suggestion of a connection with the constant political eruptions breaking out in all parts of the country. The icy road to Siberia was worn with the bleeding feet of exiles, some guilty, some innocent. Not even this imperial cruelty could paralyze the master minds who were fighting for the larger cultural field that was to come to them in following reigns.

It was not until the death of Nicholas I and the succession of Alexander II that the intellectual awakening of Russia became possible. In 1855 a new spirit of reform arose, leading to the freeing of twenty-three million serfs in 1861. Since then Russia has been a land of continual progress.

It may be seen, however, that during Rubinstein's youth, which he fortunately spent in part away from his homeland, Russia was hardly the land in which to propagate a new musical art. The case of Glinka is a remarkable exception, indicating the power of a great original genius to rise above adverse conditions. However, it is likely that even his success would not have been possible had he not lived for some time in Italy and Germany. During the reign of Alexander II the Russians were able to enjoy the home life to which they are beautifully devoted. The whole land has in fact been undergoing a great intellectual renaissance. Popular Russian educational advancement has been very striking in many ways. For instance, when the first volumes of the philosophy of Herbert Spencer reached the country, they were read by family groups and then given to a horseman who would ride to distant groups, so that in a short time hundreds had the best thoughts from one book. It was in such an atmosphere and such a land that Rubinstein spent his boyhood days and later years.

RUBINSTEIN'S ANCESTRY.

Rubinstein was of Jewish ancestry. His father, Gregori Romanovich, was a Russian subject who settled in Bessorabia, that little section of Southern Russia which adjoins Roumania. There he established a pencil factory and secured a fairly good living as a merchant. Rubinstein's mother, Kalèria Christoforovna Rubinstein (born Levenstein), was well educated, especially in music. The family included six children, and the home life must have been happy despite the unsettled disposition of the father, who in search of a fortune moved several times to distant cities.

RUBINSTEIN'S BIRTHPLACE.

Rubinstein was born November 28, 1830, at Wechwotynetz (sometimes spelled Vichvatijnetz), Russia. The date of his birth is variously given as the 16th, 18th and the 30th of the month, these differences being due to the method of reckoning the calendar in the modern style and in the old style. (Old style November 16th corresponds to modern style November 28th.) In 1834 or 1835 the entire Rubinstein family moved to Moscow where Anton was brought up, and where the father established a pin and pencil factory.

RUBINSTEIN'S EARLY TRAINING.

Anton's first lessons were received from his mother, who taught both him and his brother Nicholas, later destined to found a school of music in Moscow similar to that which Anton founded in St. Petersburg. The mother had no idea of making great musicians of her sons but taught them music simply as a part of their education. Rubinstein tells of his youthful repertoire which included many works of Hummel, Hertz, Moscheles, Kalkbrenner, Czerny, Diabelli, Clementi and other famous composers of the day.

The Rubinsteins shortly acquired an extremely musical neighbor in the person of Mme. Barbara Grünberg. Her daughter Julia was a fine performer, and er progress incited Antono to higher accomplishments.

Rubinstein's mother, at that time in less prosperous circumstances, sought the leading teacher in Moscow, Alexander Villowing, and told him that her means would not permit her to pay his full rate, but that she hoped that her son's talent would warrant him taking the boy as a pupil at a reduced rate. He accepted the boy without any tuition fee and became his sole teacher. Rubinstein never forgot his debt of gratitude to Villowing, and spoke of him as a kind of "second father." Villowing played but very little himself but was a most excellent teacher. Rubinstein was everlastingly grateful to him for giving him a thorough, firm foundation in technic, "a foundation which could never be shaken." So little is known of Villowing that the sparse mention of him in standard reference works does not tell who his own teachers were. When he died in St. Petersburg at the age of seventy, his sole fortune consisted of a few coins and a few old fiddles.

RUBINSTEIN'S EARLY APPEARANCES.

Rubinstein's first appearance was made in his tenth year in Moscow when he played pieces by Hummel, Thalberg, Field and Henselt. Accompanied by his teacher he traveled all over Europe giving concerts. These he describes as being real fun to him. Indeed he looked upon the concerts as a child does upon his playthings. The only things he rebelled against were the strenuous methods of education, which in those days were emphasized by the use of frequent punches and slaps, to say nothing of the ever-ready ferule.

In 1840 Rubinstein spent the better part of the year in Paris, jealously guarded by his teacher who was afraid that he might fall into other hands. He gave numerous concerts, and at one both Chopin and Liszt were present. Liszt took a particular interest in the boy and advised him to tour through Germany while completing his musical education. It was a day of infant prodigies but Rubinstein was obviously the greatest of all. In England he was welcomed by the music-loving Queen Victoria, then in the prime of her youth.

In 1843 he returned to St. Petersburg, where he was richly received. He admits of mimicking Liszt at that time, and also tells of the wonderful effect upon him made by the Italian tenor Rubini, whose charming voice he strove to imitate upon the keyboard. The Emperor Nicholas was an amateur musician, and took great interest in the boy, calling him jokingly "Your Excellency."

Upon returning to Moscow, Rubinstein found himself laden with rich presents from crowned heads but without other funds. As they were very poor these presents were all pawned at the government pawn shop (collateral bank). In 1844 the family removed to Berlin where the boy studied harmony and counterpoint under Dehn. Here he also studied the Russian language and the Greek religion under Father Dormidont. He also studied modern languages at the same time. He also received instruction from Marx upon the advice of Mendelssohn and Meyerbeer.

RUBINSTEIN IN VIENNA.

In Vienna Rubinstein lived in an attic and gave lessons for very cheap rates. Indeed, he was so poor that he was obliged to go without meals for two and three days at a time. Liszt finally rescued him from his penury after a year and a half of literal starving. In

IMPERIAL CONSERVATORY OF MUSIC AT ST. PETERSBURG, FOUNDED BY ANTON RUBINSTEIN.

1848 Rubinstein returned to Berlin and "threatened" to go to America. In 1849 he returned to Russia and had great difficulty in entering the country owing to the fact that he did not have a passport. His compositions were seized and later sold as waste paper. In St. Petersburg Rubinstein spent most of his time in composing and in teaching. His opera *Dmitri Donskof* was first produced in 1852. From 1854 to 1858, Rubinstein toured musical Europe with the greatest success. In 1854 Rubinstein lived with Liszt for some six months at Weimar, practically as a member of the latter's family.

ANTON RUBINSTEIN AND HIS BROTHER NICHOLAI.

THE FOUNDATION OF A GREAT CONSERVATORY.

In 1858 Rubinstein returned to St. Petersburg crowned with the laurels from Western Europe. With the assistance of some friends he was successful in founding the Russian Musical Society in 1859 (now Imperial Musical Society). In 1862 he founded the St. Petersburg Conservatory with Leschetizky as Professor of Piano and Wieniawski as head of the violin department. Rubinstein himself was director. Musical culture had been at a comparatively low ebb in Russia. There were many able amateurs but few professional musicians of ability. Once after Rubinstein had been to confession at the Kazan Cathedral he was questioned as to his profession, and when he told them that he was an artist, a professional musician, the deacon refused to recognize such a vocation and put him down as "the son of a merchant of the second guild." Actors and painters had long been recognized as members of useful professions, but it was not until 1860, when the graduates of the conservatory were permitted to assume a title (Bachelors of Music), that their standing was acknowledged. The Conservatory met with all manner of opposition, but the worst epithet hurled against it was that the teachers were "a set of German professional pedants." A similar conservatory was founded in Moscow by Nicholas Rubinstein, and to these two institutions much of the musical greatness of Russia to-day is really due.

Rubinstein's own account of the difficulties he encountered in establishing the conservatory makes very interesting reading. In the first place the instruction was to be given in Russian, and since there were almost no text books on music in that language, the teachers had to prepare their own works in some cases. Again, the school was regarded by many as a place where children unfit for anything else might be trained. Repeatedly mothers came with feeble-minded sons, convinced that they might do something in music despite their lack of intelligence.

RUBINSTEIN'S AMERICAN TOUR.

Rubinstein was too much of an iconoclast to remain long at the head of a permanent institution. In 1867 he left the conservatory through a disagreement with the professors, owing as, he admits, to his hasty temper. In 1872, together with Henri Wieniawski, Rubinstein arranged to tour America, receiving two hundred thousand francs. He appeared two hundred and fifteen times, giving two and three concerts in the same cities on one day. No wonder that he declared that "it became so tedious that I began to despise myself," and refused to accept an offer of one half a million made to him later. He admitted, however, that the receipts from his American tour laid the foundation of his prosperity. In 1865 Rubinstein married Mmle. Viere Tchekuanov. He had three children, Jacob, Anna and Alexander. In 1887 Rubinstein resumed management of the St. Petersburg Conservatory, advocating widespread plans for the spread of musical learning in Russia. In 1889 Rubinstein celebrated his jubilee and published his autobiography. He died November 20, 1894, at Peterhof.

RUBINSTEIN'S APPEARANCE.

Rubinstein's appearance was very striking. His hair was very thick and he never affected a beard or moustache. One critic said of him, "He has the head of an inspired sphinx, upon whose face not even the paroxysms of enthusiasm call forth a smile. Did not the color of life illumine it, it might be of stone." Dr. Hugo Reimann said of him, "Rubinstein's gloomy countenance, seldom lighted by a smile, was not a mask, but the natural expression of the attuning of his soul, and when he mourned or grieved at the piano it was not merely artistic expression, but dead earnest."

RUBINSTEIN AS A PIANIST.

During his lifetime Rubinstein was so great that his playing was never compared with that of any other pianist but the great Liszt. Indeed, there are those who contend that in many ways he was even greater than Liszt. His technic was incomparable and his interpretations were characterized by emotional and brilliant attributes which few have ever equaled. It was said of him that "he composed each piece as he played it." In his youth his memory was remarkably fine, and he apparently knew the entire literature of the instrument "by heart." However, in later years he complained of lapses, and it is a fact that his recitals were often marked by wild irregularities which his friends attributed to failing memory. Eduard Hanslick said of his playing, "It is a delight to listen to him, in the highest and most sincere sense of the word. The merits of Rubinstein's playing are sought principally in his elementary powers, and from the same source spring likewise many of his faults. Rubinstein's temperament is of such compelling force that exhausted Europe yields submissively to his will."

RUBINSTEIN AS A COMPOSER.

Great as was Rubinstein's fame as a virtuoso, it was not as a virtuoso that he wished to be known to posterity, but as a composer. It is difficult to reach a right appreciation of his works because of the fact that they have been judged by the works of modern Russian composers who have written in a totally different and much more rugged style. By many he has been likened to Mendelssohn and indeed the comparison is not an inappropriate one, although he failed to produce works which have had the comprehensive grasp upon the musical public that have marked the compositions of Mendelssohn. His *Ocean Symphony* has been widely played, and is one of the most impressive of his compositions. His operatic works are little known outside of Russia, and only a very few of his numerous compositions for piano are played at this day. His works to which opus numbers have been given include one hundred and nineteen compositions. He has been widely criticized for his failure to write less and produce compositions marked by more labor, more careful revision. He cultivated an acid hatred for the works of the "ultra" composers of his time, particularly Wagner. Rubinstein produced seven Russian operas (*The Demon* and others), six German operas (*Nero, The Maccabees, Feramoors*, etc.) and five "sacred operas" (*Paradise Lost, The Tower of Babel, Moses*, etc.). He also wrote cantatas, an orchestral suite, concert overtures, six symphonies, a violin concerto, two 'cello concertos, five pianoforte concertos, quartets, quintets, an octet, a sextet, much chamber music, numerous excellent pianoforte pieces and one hundred songs, some of which are models of the beautiful in the art song. His D-minor Concerto is one of the greatest compositions for the pianoforte.

RUBINSTEIN WHEN HE WAS AMAZING EUROPE AS A CHILD PRODIGY.

RUBINSTEIN'S AMBITION.

Rubinstein's ambition was more far-reaching than his natural gifts. A master pianist from his childhood and vested with unquestioned gifts as a composer, he thought of himself as another Liszt, Wagner and Beethoven combined. As a conductor he was very talented and he made numerous attempts to essay Wagner's rôle as a writer upon musical subjects. His autobiography, which is now difficult to obtain, is very well done in many ways but fearfully meager in others. Although many of his compositions had a wide appeal and were singularly pleasing, it is as a pianist that he will be remembered.

A RUBINSTEIN PROGRAM.

		Grade
1	Piano Solo.....Duet, *Trot de Cavalerie*	4
2	Piano Solo.....*Bohème Polka*	4
3	Vocal Duet.....*The Wanderer's Night Song*	4
4	Violin Solo.....*Melody in F* (arr. by Hahn)	4
5	Piano Solo.....*Valse Caprice* in E-flat	6
6	Piano Solo.....*Le Bal* (Polka, Opus 14, No. 6)	6
7	Piano Solo...*Marche a la Turque* (Beethoven)	7
8	Piano Solo.....*Etude on False Notes*	10
9	Piano Solo.....*Romance*, Opus 44, No. 1.	4
10	Vocal Solo.....*Thou art so like a Flower*	5
11	Piano Solo.....*Kamenoi Ostrow*	7
12	Mixed Chorus.*Through Earth and Heaven Sighing*	4

BOOKS ON RUBINSTEIN.

Autobiography of Anton Rubinstein, translated by Aline Dalano. *A Conversation on Music*, by Rubinstein, translated by Mrs. J. P. Morgan. *Guide to the Proper Use of the Pianoforte Pedals, with Examples from the Historical Concerts of Rubinstein*, translated by John A. Preston. *Anton Rubinstein*, a biographical sketch by Alexander MacArthur. The following in German: *Anton Rubinstein, Biographischer Abriss nebst Charakteristik seiner Werke*, by Bernhard Vogel; *Anton Rubinstein ein Kunstler Leben*, by Eugen Zabel.

TEN TEST QUESTIONS.

1. When did the new spirit of reform arise in Russia?
2. When and where was Rubinstein born?
3. Who were Rubinstein's teachers?
4. Tell something of Rubinstein as a child pianist.
5. Give some facts relating to Rubinstein's friendships.
6. When did Rubinstein found the St. Petersburg Conservatory?
7. When did Rubinstein visit America?
8. Tell something of Rubinstein as a composer.
9. Describe Rubinstein's appearance.
10. When did Rubinstein die?

SILHOUETTE OF RUBINSTEIN AT THE KEYBOARD.

Camille Saint-Saëns

The Real Saint-Saëns

"Music Is As Old As Humanity."

THE PERIOD OF SAINT-SAËNS.

It may seem unnecessary to refer to the period of a composer who has been a contemporary of many who will now read about him, but the France of 1835 was a country so markedly different from that of the new world that it is profitable to recollect something of the conditions of the native land of Saint-Saëns during the composer's youth. Born under monarchial rule he was nevertheless surrounded by a people determined upon a more liberal form of government. Republicanism and Socialism, silent at first, became more and more ominous. Only the horrors of a Reign of Terror kept the country from constant open protest. The revolution of 1830 afforded but temporary relief from the injustices which the people felt that Charles X had imposed upon them. But even the coronation of a new king, Louis Philippe, failed to make monarchial conditions permanent in France. The revolution of 1848 placed the weak but clever Louis Napoleon in the office of President of a new Republic of France. Emulating his famous uncle, Bonaparte, he soon managed to overthrow the republic and place himself in the throne as Napoleon III. Despotism, gloved but cruel, marked the second Empire. Again War became the weapon of the politicians and the Crimean and the Italian conflicts drained France of some of its best blood. The Franco-Prussian fight cost the country millions in money and much precious territory. Finally in 1870 a new Republic was proclaimed. Intellectually France was stimulated by these continual governmental disturbances and the feeling of unrest is noticeable in the works of many of the French writers and composers of the time. This is shown in the writings of Chateaubriand, Lamartine, Gautier, de Musset, Maupassant, Zola, and even Hugo and Balzac. French music, however, if we except Berlioz and the ultra modern composers of to-day, has not been especially revolutionary. The music of Saint-Saëns is significantly sane and attributes much of its beauty to the highly developed taste and technic of the composer.

SAINT-SAËNS' ANCESTORS AND BIRTH.

Saint-Saëns was born in Paris October 9th, 1835. He is said to be of Jewish extraction, although much of his finest work has been done for the Church of Rome. His father was an attaché of the French government. His maternal grandfather had been a manufacturer of reed organs. Unfortunately he died when the child was little more than an infant. Accordingly the great French composer was brought up by his mother and great-aunt. The mother had decided artistic inclinations and was known to a small circle as an excellent painter. The great-aunt, however, was an accomplished and enthusiastic musician who took immense interest in her little nephew. At the age of two and one-half years she commenced to teach the little tot piano, and at the age of five it is said that he was able to decipher part of a score of Gretry and at seven the orchestral score of Mozart's *Don Juan* was presented to him because he proved that he was able to play parts of it at sight. His mother and his aunt were almost beyond themselves with delight and immediately set about to find a proper teacher. Finally they induced the popular virtuoso Stamaty to take the boy.

Camille Marie Stamaty was the son of a Greek father and a French mother. He was born in Rome and was a little over thirty years of age when Saint-Saëns was brought to him. Although a pupil of Kalkbrenner and saturated in the atmosphere of Paris, Stamaty was devoted to the works of German masters, particularly Bach. When Saint-Saëns went to him he had recently returned from a sojourn in Leipsic, where he had the benefit of instruction under no less than Mendelssohn. Filled with new ideas he communicated these to the boy and they were greedily welcomed. Saint-Saëns' teacher in theory was Maleden. The boy delighted in improvising and his friends would sit by the hour while he played. Gifted with an exceptional memory his progress was exceptionally rapid. At the age of six and one-half years he gave his first public concert at the Salle Pleyel in Paris. The tiny virtuoso played a program upon which the works of the following composers were represented: Mozart, Bach, Beethoven and Handel.

After his preliminary studies Saint-Saëns entered the Conservatory, studying composition under Halévy and organ under Benoit. In 1849 he obtained the second prize in organ playing and the first prize in 1851. Singularly enough he was altogether unsuccessful in winning the Prix de Rome, the most coveted academic reward of the French music student. His first attempt was in 1852 when he was defeated by Léonce Cohen and again in 1864 when he was defeated by a student named Sieg. Since neither of these musicians are conspicuous for their great attainments it would seem that the examiners had made a serious error in judgment. One remarkable instance was that Berlioz voted against Saint-Saëns, declaring "He knows almost everything but he has no talent for melody."

SAINT-SAËNS' EARLY WORK.

The early works of Saint-Saëns seemed to have astonished all critics except those at the "conservative conservatoire." His first compositions were three pieces for the reed organ, published in 1852. Saint-Saëns had possessed a reed organ in his early youth and is said to have had so much pleasure from it that he keeps the wheezy little instrument to this day. His symphony, played at an important concert in 1853, attracted much favorable comment. In the same year he was appointed organist at the Church of Saint-Merry in Paris, where the great improvement in the service attracted the serious attention of many lovers of fine church music. Accordingly he was appointed organist at the famous Paris church, *La Madeleine*, as the successor of Lefébure-Wély, the composer of the ever-popular "Monastery Bells" (1858). Saint-Saëns retained this position for nineteen years, bringing great reputation to the musical services of the church.

In 1861 Saint-Saëns arranged to take charge of the piano classes at the Neidermeyer *Ecole Religieuse*. While there many noted musicians studied under him, including the French composer, Gabriel Faure.

Saint-Saëns' musical fecundity was encouraged by his fortunate environment. Among his friends were no less than Rubinstein, Liszt and Berlioz, all of whom continually encouraged him. In 1868 he commenced to outline his famous work, *Samson et Dalila*, which at that time partook of the nature of an oratorio rather than that of an opera. The work was completed in 1877, largely at the instigation of Franz Liszt, who admired it greatly. It was given for the first time at Weimar, under the direction of Liszt, in 1877. It was not given in France until 1890 (Rouen) and it was not accepted for production at the Grand Opera in Paris until sixteen years after its German production.

SAINT-SAËNS' ARTISTIC PATRIOTISM.

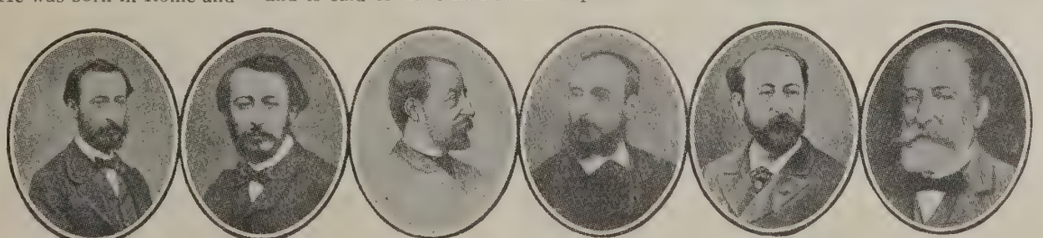
Saint-Saëns was the prime mover in the organization of a society for the promotion of French music (Société Nationale de Musique), which he formed in 1871. Gradually, however, the society became more and more under the influence of the disciples of César Franck, and when in 1886 M. Vincent d'Indy succeeded in having a resolution passed permitting the introduction of works of the great classical masters and foreign composers upon the programs of the society, M. Saint-Saëns resigned with the contention that this violated the original purpose of the society.

AN IMPORTANT SERIES.

Following the lead of Liszt, Saint-Saëns decided to write a series of works modeled after the Symphonic Poems of Franz Liszt. The result was *Le Rouet d'Omphale* ("The Spinning Wheel," written in 1871); *Phaeton* (written in 1873), *La Danse Macabre* (written in 1874), *La Jeunesse d' Hercule* (written in 1877). With the possible exception of Richard Strauss none has carried the form established by Franz Liszt to a higher degree of musical beauty and effectiveness. These symphonic poems are at once among the most charming of Saint-Saëns' compositions and perhaps exhibit his versatility in different styles more than anything else, for the delicate, undulating movement of *The Spinning Wheel* is surely the opposite extreme from the weird *Dance of Death*."

A REMARKABLE LIFE EXPERIENCE.

On June 2nd, 1896, Saint-Saëns celebrated his fiftieth anniversary of his first appearance as a performer. At the present time, nearly eighteen years thereafter, we find him making plans for performances of his works in Egypt, Portugal, Spain, Holland. With other composers it is possible to point out some memorable tournees—events of a lifetime, but with Saint-Saëns this is almost out of the question as he has kept continually moving from place to place, here as a conductor, there as an essayist, here as a pianist, there as an organist.



Aged 28. Aged 30. Aged 32. Aged 34. Aged 45. Aged 58.

SAINT-SAËNS AS A BOY.

SAINT-SAËNS' WONDERFUL VERSATILITY.

Pierre Lalo, the composer and intimate of Saint-Saëns, points out that Saint-Saëns' versatility is not confined to his music. He compares his work with that of Michael Angelo and Leonardo da Vinci, for, "has he not been, with somewhat unequal success, a poet, a dramatist, a mathematician, a naturalist a philosopher, a critic and a musician?" It is also known that Saint-Saëns is excellently versed in astronomy. But his musical versatility alone would be quite sufficient to attract attention when it is remembered that many of his famous compatriots are celebrated for their operas and for nothing else. His piano compositions, his vocal works, his symphonies, chamber music, concertos for many different instruments, his oratorios and his cantatas are all quite as celebrated as his most famous opera, *Samson and Dalila*. Not content with original works he has developed some excellent transcriptions, such as his famous arrangement of the *Andante* from the "Surprise Symphony" of Haydn, and the Gavotte from Bach's sixth violin Sonata.

SAINT-SAËNS AS A CRITIC.

Precisely as the musical works of Saint-Saëns are marked by their splendid finish and craftsmanship, so are his critical labors altogether unusual for the excellence of his judgment and his sane view of conditions surrounding him. Very few noted musicians have written with less bias and very few have his great fluency. In 1870, after the war that left France impoverished in almost everything but brains and loyalty to the tri-color, Saint-Saëns entered musical journalism with the purpose of stimulating new growth in French music. His influence has been very powerful. Many of his great articles appeared in la Renaissance Littéraire et Artistique, in which he modestly gave his views under a nom de plume. Later his articles on the original performances of the Ring at Bayreuth aroused great interest in France. In fact, with the exception of Wagner, Berlioz and Schumann, the writings of Saint-Saëns are more voluminous than those of any other famous composer. His published works cover all manner of subjects from *Hypnotism and Religion* to the *Phenomenon of the Mirage*. His comedy in four acts and five tableaux, *Le Roi Apépi*, was given with success in 1903. He has also written some very fascinating verse. In fact, this man whom Wagner is said to have called "the greatest living French composer" might easily be termed "the greatest French music critic."

SAINT-SAËNS AT 40.

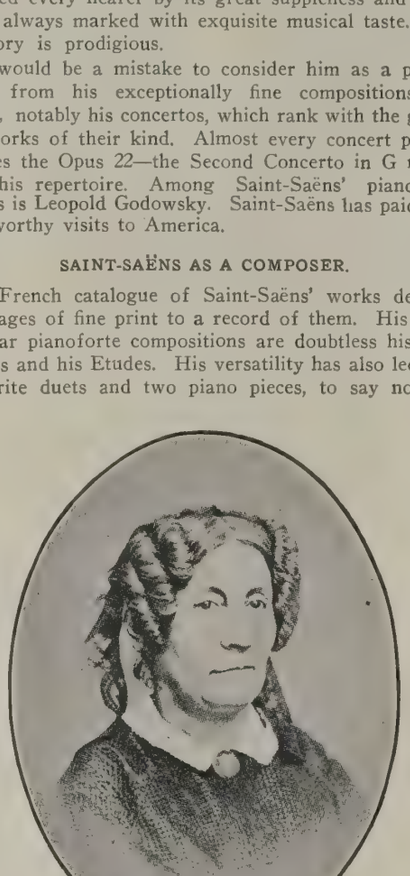
SAINT-SAËNS AS A PIANIST AND AS AN ORGANIST.

Saint-Saëns' playing of the pianoforte has always attracted wide attention. In addition to a very unusual technic he always played in such an interesting manner that those who heard him were under the spell of believing that he was composing as he went along. Liszt admired his playing greatly. It is reported that Saint-Saëns once amazed a large audience of noted music lovers at Bayreuth by playing parts of the score of *Parsifal* and the Ring at sight in a most finished manner. His organ playing was unusual, as might be expected in the case of a man with such an all-comprehensive intellect, but it was his improvising at the organ which drew hundreds to hear him. His American tours have been exceptionally successful. In fact, his playing when well past the age of seventy amazed every hearer by its great suppleness and sureness, always marked with exquisite musical taste. His memory is prodigious.

It would be a mistake to consider him as a pianist apart from his exceptionally fine compositions for piano, notably his concertos, which rank with the greatest works of their kind. Almost every concert pianist carries the Opus 22—the Second Concerto in G minor—in his repertoire. Among Saint-Saëns' pianoforte pupils is Leopold Godowsky. Saint-Saëns has paid two noteworthy visits to America.

SAINT-SAËNS AS A COMPOSER.

A French catalogue of Saint-Saëns' works devotes ten pages of fine print to a record of them. His most popular pianoforte compositions are doubtless his Mazurkas and his Etudes. His versatility has also led him to write duets and two piano pieces, to say nothing of a few compositions for the harmonium or reed organ. He was always greatly interested in the promotion of chamber music in Paris, and wrote for many different combinations of instruments. Among these compositions may be mentioned his *Le Cygne* (The Swan), originally written for violoncello and piano, but frequently played as a violin solo—is one of the most popular of all his works. No one will dispute, however, that Saint-Saëns' best works are those for the orchestra, where his classical training is intermingled with his progressive tendencies and his remarkable flexible technical skill in instrumentation is exhibited. His symphonies and his symphonic poems are frequently played. He has even written music for military band which has met with much favor in France. Of his long list of songs for voice and piano there is none which equals in popularity his aria from *Samson et Dalila* (Mon coeur). Of his numerous choral works *Le Deluge* is of outstanding merit. His music for the stage includes ballets, operettas, incidental music, operas, etc. His best known operas are *Samson et Dalila, Le Timbre d'Argent, Etienne Marcel, Henry VII, Proserine, Ascanio, Fregegonde Dejaanire, Les Barbares, Parysatis, Héléne, L'Ancetre*. He has also found time to make many transcriptions and has edited important works of Charpentier (not the composer of *Louise* but an early French composer whose compositions deserve to be better known), as well as a complete edition of the works of the great French master, Jean Philippe Rameau.



SAINT-SAËNS' MOTHER.

Saint-Saëns, like Gounod, always gave great credit to his mother for his early progress in music. Up to the time of her death he was devotedly attached to her.

UNUSUAL DISTINCTIONS.

Few men have been as fortunate as Saint-Saëns in witnessing the success of labors well planned and faithfully executed. In 1896 Saint-Saëns celebrated the fiftieth anniversary of his first appearance as an artist. He was given the "Salle Pleyel," the same room in which his debut occurred for the momentous occasion. The sale of seats amounted to $2,500.00, although there were but six hundred persons attending the concert. As long ago as 1881 he was elected a member of the Academie of Fine Arts. He has also been made a member of the Royal Academies of Belgium, Prussia, Sweden, Greece and Spain. Cambridge University gave him the degree of Doctor of Music in 1893. In 1897 Saint-Saëns gave many interesting mementos of his long and active career to the city of Dieppe, France, where the composer had spent many happy hours. This was the basis of a Saint-Saëns Museum which was opened shortly thereafter. Statues have been erected to him and avenues have been named after him. Thus, the incumbrances of fame which usually are heaped upon a man's career after his death, have all been showered upon Saint-Saëns during his lifetime.

SAINT-SAËNS ON THE MAKING OF MELODIES.

"There are those who try to disseminate the idea that harmony is exclusively the product of reflection, of science, and that inspiration is not needed for it. How do they explain the fact, then, that the geniuses who invent such beautiful melodies are alone and exclusively good harmonists? Why has not any learned schoolmaster been able to write, for instance, the *Oro Supplex* from Mozart's *Requiem* which formally represents merely a succession of chords.

A SAINT-SAËNS PROGRAM.

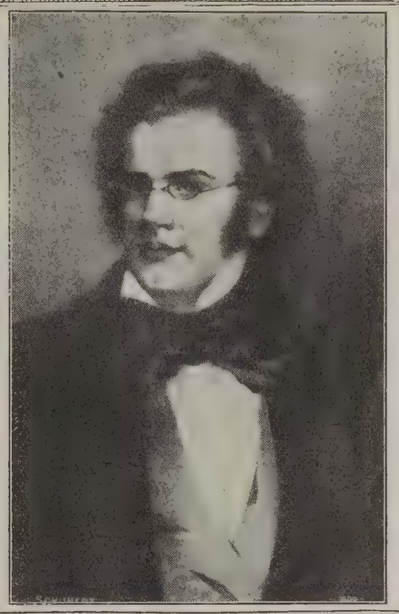
		Grade
1.	Piano Solo—*Andante*, from Haydn's *Surprise Symphony.*	7
2.	Vocal Solo—*Mon Coeur,* from *Samson and Dalila.*	5
3.	Violin Solo—*Le Cygne* (The Swan).	4
4.	Piano Solo—*Minuet.*	5
5.	Male Chorus—*The Mariners of Kermor,* or	4
	Piano Solo—*First Mazurka,* Opus 21.	4
6.	Piano Solo—*Etude,* Opus 52, No. 3.	7
7.	Piano Solo—*Romance Sans Paroles.*	5
8.	Vocal Solo—*The Bell.*	5
9.	Violin Solo—*Introduction and Cappricioso.*	8
10.	Piano Solo—*Romance Sans Paroles,* or	5
	Mixed Chorus—*The Celestial Sabbath,* or	6
	Piano Duet—*March from Algerian Suite.*	5

TEN TEST QUESTIONS.

1. Tell something of the conditions in France about the time of the birth of Saint-Saëns.
2. When was Saint-Saëns born?
3. Were his ancestors artistic?
4. Who were the early teachers of Saint-Saëns?
5. What did Berlioz say about Saint-Saëns?
6. At what famous church in Paris was Saint-Saëns organist?
7. Tell something of Saint-Saëns' remarkable versatility.
8. What piano composition of Saint-Saëns is carried in the repertoire of concert pianists?
9. What is Saint-Saëns' best known work for the stage? for violin?
10. What unusual distinction has been given to Saint-Saëns?

SAINT-SAËNS WHEN A YOUTH.

Franz Schubert



1797—The Real Schubert—1828

"Music hath entombed here a rich treasure, but still fairer hopes."

SCHUBERT'S PERIOD

AUSTRIA, forever the bridge between occidental and oriental civilization, has been the country traversed by so many of the great composers, that it is hallowed to all musicians. Possibly the most dramatic period of the land of Schubert was that when Francis II, Emperor of Germany, King of Hungary, King of Bohemia and later, by his own defeats, Emperor Francis I of Austria, ruled over the country.

At that time (1769) the borders of the country were turned into miles of battlefields. The emperor was afflicted with constant sorrows. The fate of his aunt, Marie Antoinette, wife of that feeblest of monarchs, Louis XVI, was hardly more tragic than that of the emperor's own daughter, Maria Louisa. When the fair Maria became the compulsory bride of the unrelenting Napoleon, her father never realized that he would shortly be obliged to become the military opponent of his son-in-law. The death of *L'Aiglon*, the duc de Reichstadt, the pathetic offspring of that unfortunate union, drew the curtain upon one of the great tragedies of the early nineteenth century. All these events naturally affected the emotional lives of the people who had harbored a Beethoven, produced a Haydn, a Mozart and a Schubert. The wonderful part of it all is that the pomp and circumstance, the brilliant Viennese splendor of Francis, buried under his crushing downfall at Austerlitz, is now securely sealed in the unsparing mausoleums of history, while the living art of poor, paupered Schubert makes new victories every day.

SCHUBERT'S ANCESTRY.

Schubert's father, Franz Schubert, was a Moravian of peasant parentage. He was a man of fine moral character and no small capacity. Through the influence of his brother he studied with the view of becoming a teacher, and from 1786 to 1817 he was the parish school master in the school of the *Twelve Holy Helpers* in the Lichtenthal district of Vienna. About 1873 he married Elizabeth Vitz, a domestic servant, then employed as a cook in a Viennese family. She became the mother of fourteen children, one of whom was the immortal Franz. After her death in 1812, Schubert's father married Anna Klayenbök, who became the mother of five children, one of whom, "Father Hermann," was a noted priest. Of Franz' real brothers, Ignaz (thirteen years his senior), and Ferdinand (three years his senior), both became highly respected school teachers. Both of the sons, like the father, were musical and had a part in Schubert's training. Ferdinand was more musical than Ignaz; that is, he devoted more time to musical composition, producing among other things, two requiems.

SCHUBERT'S BIRTHPLACE.

In the "Courtyard of Heaven," in old Vienna, there stood a plain two-story building in which Franz Peter Schubert was born, January 31st, 1797. Later the Viennese changed the name of the street from Himmelpfortgrund to Himmelspfortgasse (the road to the gate of Heaven). The only suggestion of the sublime that surrounds the prosiac old district now is that which the beloved genius of Schubert brought to it. The brilliance and wealth, the architectural and civic splendor of the heart of the Austrian metropolis is strangely contrasted with the uninviting groups of houses located only a few blocks away. However, the environs of the city are adorned with so many buildings of historical importance in music that their plainness is forgotten because of the memories that surround them.

SCHUBERT'S EARLY TRAINING.

In his early years Franz's leading teachers were his father and his brothers, Ignaz and Ferdinand. Next he came under the tuition of Michael Holzer, the parish choirmaster, who taught him theory, piano, violin, singing and organ. The boy soon outstripped the instruction of both his brothers and his teacher. When he was eleven his sweet soprano voice secured him the place of leading soprano soloist in the Lichtenthal choir. His occasional violin solos during the services and the little compositions he produced at home aroused wide attention and he became a student in the school provided for the education of the Imperial choristers in the Royal Chapel. This school was known as a *Convict*. There, under the somewhat irregular direction of Salieri, Eybler and Korner, the little musician continued his musical education. There was a boys' orchestra which could play some of the symphonic works of Haydn, Mozart, Cherubini, and even some of those of the great Beethoven, the iconoclast of that day. The leader of the orchestra was a boy named Spaun, who formed a close friendship for Schubert and was able to help him in many ways. Indeed, he was the first to discover that Schubert was hampered in his prolific juvenile output of musical compositions by lack of means to secure enough paper to accommodate his notes. Spaun provided the paper and won the little Schubert's everlasting gratitude.

SCHUBERT PLAYING FOR HIS FRIENDS.

SCHUBERT'S FIRST COMPOSITIONS.

Later Franz became the first violin in the orchestra, and this, together with his practice at home in quartets with his musical family, gave him splendid opportunities for becoming acquainted with the best music of his time. At the *Convict* he also received instruction in history, poetry, drawing, Italian, French, writing, geography and mathematics, but his interest in music outweighed his interest in his general studies, and his musical powers were so manifest that the school authorities made little attempt to remedy this neglect.

His first work of more than passing importance was a piano Fantasia for four hands. It covered thirty-two pages of finely written manuscript, had over a dozen movements and bore the date of 1810. The next two juvenile compositions indicate a rather morbid tendency, since the first was a lengthy vocal work for piano and voice entitled *Hagar's Lament Over Her Dying Son*, and the next, a song entitled *Corpse Fantasia*, set to words of Schiller. These were followed by another work which bore no less a title than *The Father Murderer (Der Vatermörder)*. Schubert left the *Convict* in 1813 after five years of deprivation, difficult for the students in this age to understand. The general impression of all those who have reviewed his life with more or less critical care is that his technical musical instruction was neglected by thoroughly well-meaning teachers who construed his capacity and evidences of ability as indications of a kind of natural craftsmanship that did not demand outside instruction. This was altogether regretable, since with a better technic it is probable that many of Schubert's discarded works could have been preserved by the master.

SCHUBERT AS A YOUNG MAN.

One could not live in the Vienna of Schubert's day without becoming saturated with music. Schubert's favorite composer at the time was Mozart, whom he apostrophised thus, "Mozart, O Mozart, what countless consolatory images of a bright, better world hast thou stamped on our souls."

After having been threatened with conscription in the army no less than three times Schubert managed to evade military service by entering his father's school as a teacher. Here the great master of the future spent three years teaching children in the lowest grade. Withal, he made a systematic regular teacher and complained little of what many others might have found extremely distasteful.

When not yet eighteen Schubert wrote his Mass in F. This work while not comparable with some of his later compositions was an exceptional example of musical precocity which Sir George Grove ranks with Mendelssohn's *Midsummer Night's Dream Overture*. In 1814 he wrote an *opera comique* entitled *Des Teufels Lustschloss*. This work was never produced. Schubert was now commencing to compose with the remarkable rapidity that amazed all who knew him. He worked regularly many hours each day and as soon as one composition was finished he would fly to the next before the ink was dry upon the first. Melodic inventiveness never seemed to forsake him, although he often failed to identify his own compositions after they had been written. Doubtless, the world has never known a more pronounced instance of genuine inspiration—that is the production of art works without conscious effort or the employment of mechanical contrivances of style to eke out feeble ideas. Schubert was a treasure house of tonal thoughts. His greatest difficulty was that of getting them down upon paper quick enough to make way for the next.

A FRIEND IN NEED.

Again, a friend came to the help of Schubert in the person of Franz von Schober, who actually hunted Schubert out in the home of his father and insisted that he abandon his school work and take up a residence with his friend in Vienna where he might have leisure for composing. Apparently, Schubert was for

SCHUBERT WRITING "HARK, HARK THE LARK."

the time being supported by the generosity of his friend. This brought Schubert into a new world—the world of art, literature, philosophy and gaiety—the Vienna of society, light, and poetic progress. Schubert, however, showed his peasant origin by his inability to affect the superficialities of this more or less artificial life. Stimulating as it was to him—he was so modest, so retiring that he remained apart as an observer rather than treading upon the stage as an actor. He had a high regard for his real friends and made confidants of them, but he was too true to himself to toady to others for his personal gain. Von Schober introduced him to the famous tenor, Mischel Vogl, who did much to advance Schubert's art-work by singing his songs and by introducing him to influential people.

THE ROMANCE OF "THE ERLKING."

Although Schubert was still a very young man when he wrote *The Erlking*, he had already written numerous excellent compositions. It was *The Erlking*, however, that brought his works to the wider attention of the musical public. *The Erlking* was written in 1815 in its original form. Schubert was then eighteen years of age. Spaun, Schubert's friend in the Convict, found the composer in his room one winter day reading Goethe's famous poem with intense excitement. The melody was written as fast as his fingers would fly, although more time was taken in filling in the accompaniment. It was sung on the same evening at the *Convict* school, and was not received with great enthusiasm because it evaded too many of the conventional rules that the preceptors in that institution had laid down. The song was given many private hearings among Schubert's friends. All publishers, however, refused to have anything to do with it, and with Schubert's other manuscripts, principally because the pianoforte accompaniments were "too difficult." Accordingly Schubert's friends undertook the matter of having copies of *The Erl King* engraved at their own expense. One hundred copies were subscribed for.

The song was first sung in public January 25th, 1821. Schubert played the accompaniments in person and the singer was Gymnich. It was sung again on March 25th of the same year by Vogl. It made a pronounced impression, and, indeed, led to the publication of a set of *Erl King Valses* rigidly denounced by Schubert and long since forgotten. Schubert was now gradually acquiring an unsought but highly necessary fame. Publishers solicited his songs and other compositions, but at the same time strove to induce him to write trifling pieces, solely with a view to their commercial possibilities.

SCHUBERT'S FECUNDITY.

Vogl, Mayrhofer (a poet of sombre trend) and von Schober were ever ready to help the needy Schubert, who, like a wonderful plant, preferred to keep on blossoming and blossoming without thought of providing for himself. Indeed, all that was needed to induce Schubert to write a song was the presence of an inspiring poetical thought. Once a friend met Schubert in a summer garden and loaned him a copy of a translation of Shakespeare's works. Schubert opened to *Hark, Hark the Lark*, and exclaimed that a wonderful melody had come into his head. The friend hastily scratched out a few staves upon the back of the bill of fare and Schubert wrote then and there one of his loveliest songs. This anecdote is related by Schubert's intimate friend. Doppler, who was present at the time.

SCHUBERT'S BIRTHPLACE.

SCHUBERT AT THE ESTERHAZY'S.

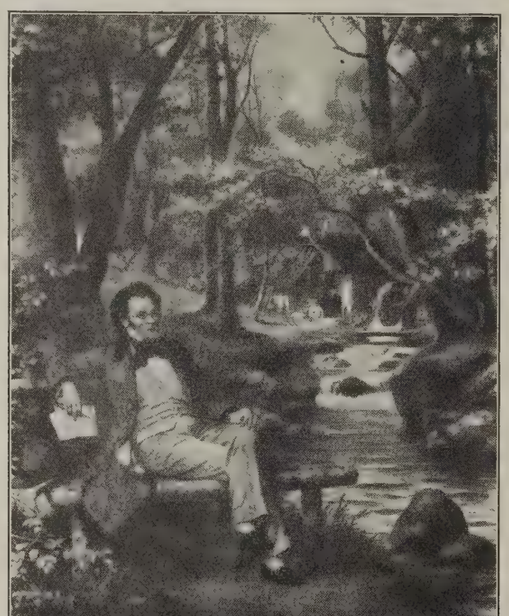
In 1818 Schubert went to the home of the famous Esterhazy family in Zselész. He taught all of the children, and, in fact, became kind of a musical attaché of the house. His monthly income was about forty dollars, but as he had his living in quarters finer than anything he had ever known, the opportunity was looked upon as exceedingly rare. It is assumed, however, that he preferred the friendship of his old circle of admirers in Vienna despite the dilapidated room of his friend Mayrhofer with its worn-out piano, fallen ceiling, shabby furniture, etc.

SCHUBERT'S DRAMATIC WORKS.

Seven of Schubert's seventeen dramatic works were performed, but none of them now survive in popular favor as pieces for the stage. Nine of the works were of a lighter order and fall in the class of operetta, songplay or even farce (such as *Die Zwillingsbrüder*). The music to Madame von Chezy's *Rosamunde*, however, is extremely fine and had the libretto been in any way comparable with it, the work might have remained on the boards to this day. The play was a tiresome spectacle, and though it met with favor at its first performance it dropped out of existence almost immediately. In fact, the manuscripts were tied up and laid aside as unimportant until rediscovered forty-four years later by Sir George Grove and Sir Arthur Sullivan while they were in Vienna. Practically all of Schubert's librettos were worthless, and this accounts in a measure for the failure of his works to obtain longer theatrical life.

SUCCESS AND FAILURE.

In 1824 Schubert spent another summer at the country home of the Esterhazys. He needed the rest and quiet of the trees and hills as he was wholly disheartened by the rejection of his two operas, *Alfonso and Estrella* and *Fierrabras*, both of which suffered from inferior librettos. Some of his biographers insist that at this time he courted the attention of his pupil, Caroline Esterhazy, but when we remember the great social chasm between the peasant-born composer and the count's daughter, it seems hardly probable. The winter of 1825 was spent among his old friends in Vienna, and the following summer, in company with Vogl, he toured the Austrian highlands, reaching as far as Salzburg and Linz. At this time he set parts of Sir Walter



SCHUBERT COMPOSING THE MÜLLER LIEDER.

Scott's *Lady of the Lake*, including the exquisitely beautiful *Ave Maria*. The visit to upper Austria was a truly delightful one, since the master's music had become very popular and the gentry of the country vied with each other for the privilege of entertaining him.

In 1826 and 1827 no event of great importance to Schubert occurred other than the regular and increasing popularity of his works. In 1827 Schubert paid two very dramatic visits to the dying Beethoven, who, after ignoring Schubert's works all his life, suddenly awoke to their importance upon his deathbed, and declared that "Schubert has my soul." Schubert was one of the torchbearers at Beethoven's funeral. In 1827 he also made a visit to the Pachler family in Graz, Austria (Styria), and immensely enjoyed the liberty afforded him by freedom from care.

SCHUBERT'S LAST YEAR.

Schubert's last year was one of the most productive. He had no premonition of death, and although he worked throughout the whole year as though each precious moment was his last, he enjoyed every minute hugely. He was made a member of the important Music Society of Vienna and enlarged his circle of acquaintances. Despite the fact that he wrote with great rapidity and that his compositions were frequently accepted, he was paid trifling sums for most of them and his improvident method of living kept him on the doorstep of poverty most of the time. Toward the end of 1828 Schubert's friends noticed that his health was failing and attributed it to overwork or lack of the proper nourishment. In one of his last letters he begs his friend Schober for another work of James Fennimore Cooper to read, stating that he had read *The Spy*, *The Pilot* and *The Pioneers*. He took to his bed in the early part of November, and it soon became evident that his complaint was the deadly typhus fever. Toward the last hour he was in a delirium, imagining that he was already dead. Shortly, he whispered, "Here, here is my end!" and breathed his last.

His death occurred November 19, 1828. His brother Ferdinand had been faithful to the last. His father, who was still living and teaching, was prostrated with grief. Dressed like a hermit, after the manner of the times and crowned with laurel, he lay in his eternal peace. Can you see a little group of students clad in red cloaks bearing the body of the great man, garlanded with flowers, to his last resting place beside Beethoven in the little Garden of Peace?

Most pitiful of all is the inventory of the earthly belongings of the genius who gave so much beauty to the world. A few clothes, some worn-out furniture and a heap of old manuscripts, worth in all not more than ten or twelve dollars. On the monument above his grave is the notable epitaph by the poet Grillparzer,

> Music has buried here a rich treasure,
> But far more beautiful hopes.

SCHUBERT'S APPEARANCE AND PERSONALITY.

Schubert was very short in stature, his actual height being less than five feet and one inch. This made him appear somewhat insignificant, and many were disappointed when they saw him for the first time. His body was stocky and his fingers thick and short. His head was round and crowned with thick black hair. His eyes, invariably shielded by spectacles, were large and impressive while his nose was small, stumpy. In fact, his tightly curled hair and facial peculiarities are said to have given him the "appearance of a negro." Franz Lachner, one of his friends, declared that Schubert looked "just like a cabman."

SCHUBERT AS A COMPOSER.

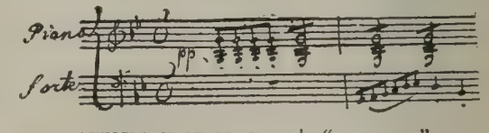
Schubert was undoubtedly one of the most prolific composers who ever lived. He literally poured himself out in melody. But, like most creative artists who express themselves indiscriminately, he did not always produce masterpieces or even near-masterpieces. In his moments of highest inspiration, however, he is unsurpassed. A full and complete list of all the music he ever wrote is impossible because many of his manuscripts were lost. He is known, nevertheless, to have composed 18 dramatic works (including *Alfonso and Estrella*, *Fierabras*, *Rosamunde*, etc.); 7 masses, an oratorio (*The Song of Miriam*) and other church music; cantatas and songs; 603 known songs (many others probably lost); 10 symphonies, of which No. 8 (the *Unfinished*) and No. 10 (the *C major*) are regarded as second only to the symphonies of Beethoven; 7 overtures, a violin concerto in D; the well-known Octet for strings, horn, bassoon and clarinet, two quintets, twenty string quartets, 2 piano trios, 2 string trios, and other pieces for piano and violin; 20 sonatas, 4 impromptus, 6 *Moments Musicales*, marches, waltzes, fantasias, etc., for piano solo, and similar compositions for four hands. It will be seen that he touched practically every branch of musical composition, and he enriched everything he touched. The world of music will never cease speculating on what Schubert might have produced had his mind been more disciplined by the usages of musical composition, and on whether his free, untrammeled genius would have soared so high if he had received a fine musical training. Schubert was music incarnate.

A SCHUBERT PROGRAM.

		Grade.
1.	PIANO DUET, *Military March*, Opus 51, No. 1..	3
2.	PIANO SOLO, *Impromptu*, Opus 90, No. 2.....	6
3.	VOCAL SOLO, *Morning Greeting*.....	3
4.	VIOLIN SOLO, *Rosamund Air* (arranged by Frederic Franklin)	4
5.	PIANO SOLO, *Erl King* (arranged by Heller)....	5
6.	VOCAL SOLO, *Hark, Hark, the Lark*.....	4
7.	CHORUS, *God of Mercy* (arranged by Bracket).	3
8.	PIANO SOLO, *Moment Musicale*, Opus 94, No. 3.	4
9.	VOCAL SOLO, *Who is Sylvia?*.....	4
10.	PIANO SOLO, *Serenade* (arranged by Stephen Heller)	4
11.	PIANO DUET, *Marche Heroique*, Opus 27, No. 1.	3

BOOKS ABOUT SCHUBERT.

When it is remembered that Schubert led a very quiet and retiring life it is somewhat surprising to note the number of books that have been written about him and his works. Many of the best works upon Schubert are in German, and recently a very exhaustive biographical study of him has been published in that language. Of the works in English the best-known are the excellent biography in the Grove Dictionary, written by Sir George Grove himself; Schubert, by H. F. Frost; Schubert, by L. G. Heinze; Schubert's Songs, by A. J. Bache; Schubert, by Edmanstoune Duncan.

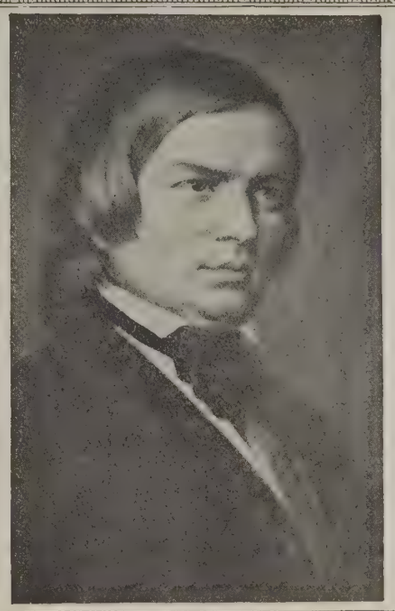


AUTOGRAPH OF SCHUBERT'S "ERL KING."

TEN TEST QUESTIONS.

1. Give some facts regarding Schubert's ancestry.
2. When and where was Schubert born?
3. Tell something of Schubert's early education.
4. How old was Schubert when he wrote his Mass in D?
5. Name some favorite songs of Schubert.
6. What noted singer helped Schubert by introducing his songs?
7. What was the famous family that became a patron of Schubert?
8. What did Schubert do at the funeral of Beethoven?
9. State some facts about Schubert as a composer?
10. When and where did Schubert die?

Robert Schumann



1810—The Real Schumann—1856

"Talent labors, genius creates."

SCHUMANN'S PERIOD.

Saxony, the land of Schumann's birth, did not escape being one of the many theatres in which Napoleon chose to act his empire-making dramas. Indeed, in those days of belligerent spontaneous combustion, Saxony had its fair share of wars. But the Saxons were an extremely industrious, practical people, and with their common-sense way of looking at things did not forget to promote manufactures and commerce. Saxony became rich, Leipzig developed into one of the great marts of Germany, and Dresden, the capital, expressed the increasing wealth of the land through manifestations of higher culture. When Schumann was four years old, part of his fatherland was ceded to Prussia by right of war. Gradually the country lost its old-time identity as a fighting factor and eventually became a part of the German empire. Schumann, however, lived to see the wonderful expansion of intellectual and industrial effort in his native land. Philosopher and romanticist, he built his dream castles side by side with factories and storehouses. No composer with the possible exception of Wolf and Smetana lived so near the border line of sanity and insanity. His individuality was probably more strongly marked than that of any other master. That he was able to voice his extremely original ideas in an atmosphere tending toward the conventions of business indicates his unusual strength of character.

SCHUMANN'S ANCESTRY.

Schumann's father, Freidrich A. G. Schumann, in addition to being a seller of books, also inspired to go down to fame as an author. He wrote some few volumes of short works. His own father had been a clergyman, and from him the son had acquired a liking for the beautiful things in literature. Robert Schumann's mother (born Schnabel) was the daughter of the town physician in Zeitz. No evidence of pronounced musical talent has been discovered in his geneology.

SCHUMANN'S BIRTHPLACE.

Schumann was born June 8, 1810, at Zwickau in Saxony, where his father had a prosperous book business which lasted until 1840 under the firm name of Schumann Brothers. The whole surroundings of the great composer's boyhood were intellectual, and unquestionably influenced his later life. At the age of fourteen we find him working on the text of a book known as "Gallery of Great Men." Schumann was the youngest child of his family and became the favorite of all.

SCHUMANN'S EARLY TRAINING.

The devotion of Schumann's mother for her boy stands out through the entire youth of the master. His every step was watched by her with love and wisdom. She saw the wisdom of letting him fashion his own distinctive career even when it meant a sacrifice of her own ideals and hopes.

Schumann's first teacher at the piano was J. G. Kuntzsch, organist at the Marienkirche in Zwickau. His progress was so noticeable that after three years his teacher assured his mother that no further instruction was necessary—thenceforth the boy might continue without a master. When Schumann was scarcely seven he commenced to compose. When eleven he appeared in public at an important concert and elected to play the piano standing rather than sitting. His father planned to have C. M. von Weber teach the boy, but Weber was unable to find time to carry out the plan. When the boy was nine he heard Ignaz Moscheles play and was deeply impressed.

His general education was not neglected, and in 1828, at the age of eighteen, he left the gymnasium (Educational Institute) to go to the University. At this time the boy's pronounced talent seemed to be divided between philosophy, poetry and music. His favorite poets were Lord Byron, Jean Paul (Richter) and the lesser known Schulze and von Sonnenberg. Schumann entered the University as a student of law. His mother was determined that her son should not undertake an artistic career with its uncertainty and possible privations. Since his father had died, in 1826, the young man was obliged to look to his mother for advice.

Schumann was averse to law as a means of earning his living, and the coarseness of the student life at the University affected his retiring, chaste nature very deeply. A meeting with Heine and with the widow of Jean Paul confirmed his natural inclinations toward the art life. At the University he did little but study piano in private. During all this time he was powerfully moved by the ultra-emotional writings of Jean Paul. Indeed he became at that early age exceedingly morose over the conditions under which he was obliged to live.

SCHUMANN'S WONDERFUL LOVE STORY COMMENCES.

During the same year that Schumann entered the University he met Clara Wieck, and then and there began one of the most lovely romances of all history. Not even Heloise and Abelard, nor Saint Cecilia and Valerianus, nor Dante and Beatrice, nor Robert Browning and Elizabeth Barrett were more tender, more constant, more beautiful. Schumann became the piano pupil of Frederick Wieck, who took a great interest in the young man until the father discovered some years later that Schumann had become a candidate for the hand of Clara Wieck (born Leipzig, 1819, died 1896, made her first appearance in public in 1828 at the age of nine). Although she was not beautiful she was a wonderfully attractive child, and her remarkable playing made her a great asset to her father.

At last, 1829, Schumann, accompanied by a friend, went to the University of Heidelberg, where the professor of law was A. F. J. Thibaut, whose avocation was music. The step from the hustling commercial atmosphere of Leipzig to the dreamy poetical atmosphere of lovely Heidelberg had a very important bearing on his future. Schumann interested Thibaut immensely, and the old jurist advised the young man to abandon law for music. Schumann accordingly practiced indefatigably. Sometimes he would sit at the keyboard for seven or eight hours during the day, and when he went for a journey he was always accompanied by a dumb keyboard in the railway carriage. Indeed his desire to excel led him to make a mechanical contrivance to aid in developing his hand and arm muscles. The result was that in 1830 he became permanently injured through overpractice. The tendon of the third finger of his right hand was hopelessly weakened, and it soon became evident to Schumann that it would be necessary to abandon his career as a pianist and take up that of the composer.

Meantime Schumann had succeeded in inducing Wieck to persuade his mother to permit him to go on with his musical career. Returning to Leipzig he lived in the home of his teacher until 1832, almost as one of the family. Heinrich Dorn became his teacher in composition, and Schumann gratefully recognized his assistance in later years. At this time he had already commenced to produce compositions which were attracting wide attention. At twenty-two we find him engaged upon his first Symphony (G minor), which was performed shortly thereafter at a concert given by Clara Wieck.

SCHUMANN THE JOURNALIST.

It had been Schumann's custom for some time to meet with a party of friends in a little inn called the "Kaffebaum." There the plan of starting a musical paper was evolved. At that time Germany had only one musical paper of note (*Die Allgemeine Musikalische Zeitung*). Schumann and his friends felt the time had arrived for a new music journal of more independent character. Accordingly in 1834 the *Neue Zeitschrift für Musik* was founded in Leipzig with Schumann as editor. For many years this journal continued as one of the most influential factors in the entire musical world. Frederick Wieck, Julius Knorr and Ludwig Schunke were associated with Schumann in this work, and it attracted wide attention in a short time.

It was through the columns of this paper that Schumann brought to life his fanciful society of artists called the Davidsbündler. This society included many imaginary characters, such as Florestan, supposed to represent the fiery, ardent side of Schumann's own nature, and Eusebius, which was the composer's mental picture of his gentler side. This society was named "Davidsbündler," from the idea that David's hosts were destined to slay the Philistines or those who were content with the conventional.

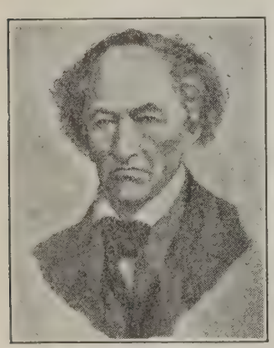
ROBERT SCHUMANN'S BIRTHPLACE.

CLARA SCHUMANN AS A CHILD, A GIRL AND AS A WOMAN.

Through the *Neue Zeitschrift für Musik*, Schumann generously and zealously championed the cause of musicians who were struggling for fame. Chopin, Berlioz, Franz, Mendelssohn, Henselt and Brahms all owe a debt to Schumann's powerful pen.

SCHUMANN'S EVENTFUL MARRIAGE.

No romantic couple could wish for more eventful obstructions to matrimony than had Clara and Robert Schumann. Wieck looked down upon Schumann and thought that his daughter would be throwing herself away upon him. Schumann's means were very slight, and he strove to increase them by changing his residence in Vienna. Here, amid new sources of inspiration, his muse was delightfully influenced, but his finances remained unimproved. In 1839 he returned to Leipzig and renewed his siege upon the elder Wieck. Clara in the meantime had been decorated by many of the European courts, and Schumann felt that he ought to have some additional distinction. Accordingly he applied for the degree of Doctor of Philosophy at the University in Jena, and received his diploma in 1840. Still Wieck was obdurate, and it was not until Schumann had been obliged to resort to the courts that he was enabled by law to marry Clara against her father's will.



FREDERICK WIECK.
SCHUMANN'S TEACHER.

Shortly after his marriage he commenced to produce his remarkable songs, including *Myrthen, Liebesfrühling, Frauenliebe und Leben.* In these impassioned works we find an atmosphere of sincerity and melodic freshness that never fails to inspire. Quite different in many ways from the songs of Schubert, they represent an even more intimate and finely worked phase of the art song.

Schumann was now at his prime as a composer, and one masterpiece followed another in very rapid succession. His symphonies, his quartets, his piano pieces and his choral works met with such great success that his labors undermined his health. He rarely left home except when he went upon concert tours with his wife. They made trips to Hamburg, St. Petersburg and Vienna, and even contemplated a trip to London. In Leipzig he held the professorship of pianoforte playing and composition at the newly founded Conservatorium. His long friendship with Mendelssohn secured him the position, but it was well known that he met with but slight success as a teacher.

SCHUMANN'S TRAGIC DEATH.

In 1844 Schumann moved to Dresden with the hope of restoring his shattered health amid different surroundings. In Dresden, Schumann met Wagner and Hiller. With the latter he formed a firm friendship, but Wagner's restless temperament did not appeal to the seclusive, retiring nature of Schumann. Schumann recovered sufficiently to undertake his work again, and produced many notable compositions, including his opera, *Genoveva*, his music to *Faust*, and the music to Byron's *Manfred.* For a time his former vitality seemed to be restored to him, and he conducted the male singing society previously conducted by Hiller. Schumann later succeeded Hiller as the conductor at Düsseldorf. There he found himself in congenial surroundings, but his orchestral leadership was on a par with his teaching, and Schumann could never be described as a great conductor. In Düsseldorf he produced the E flat minor Symphony and *The Pilgrimage of the Rose.* In 1851 Schumann and his family spent a short time in Switzerland. Schumann's mental decline commenced in 1851-1852. Although he was able to do some important work, his friends could not fail to notice his increasing eccentricities. He realized his condition perfectly and often suggested that he be placed in an asylum. One night he imagined that the spirits of Mendelssohn and Schubert had visited him and presented him with a theme for variations. He attempted to write these variations but never finished them. In 1854 he jumped from a bridge into the Rhine with the purpose of committing suicide but was rescued by some boatmen. Two years before his death he was confined in a private asylum near Bonn. His condition improved for a time, but it soon became evident that a desperate change had taken place. The wonderful soul that had done so much to add to the beauty of the world faded gradually away. The end came July 29, 1856. Schumann died in the arms of his loving wife. He was buried in Bonn. In 1873 a Schumann festival was given in Bonn for the purpose of erecting a monument over his grave, and this monument was unveiled in 1880.

SCHUMANN'S PERSONALITY AND APPEARANCE.

Despite Schumann's uncertain health he appeared to be strong and even robust to some. He was of medium height. He was careful in his attire and during his younger years very systematic. As age approached he became slightly corpulent. His eyes "were generally down-cast" and his face became animated only when he talked with intimate friends, although his expression was genial and engaging. His brow was large and noble, and his thick hair was dark brown in color.

It is said that Schumann's style of talking resembled a soliloquy, and he chose to speak only upon lofty subjects never wasting any of his time upon the meaningless nothings of conventional conversation. His periods of silence offended some who did not understand him, or who did not sense the bitter misfortune that was awaiting him. Schumann drank and smoked but never to excess. He was particularly fond of champagne. He was devoted to his wife and to his several children. At home he played with them as another child might play, but in the street he was almost oblivious to them. We have already mentioned his splendid generosity of spirit toward his contemporary composers.

THE INFLUENCE OF CLARA SCHUMANN.

It would be difficult to estimate Schumann's debt to his talented wife. As sweetheart, companion, mother, and even as nurse, Clara was all that devotion could demand. Her great skill at the keyboard enabled her to publish her husband's latest compositions in the concert halls, making them known far more effectively than if he had been obliged to depend upon type. It is know that she was constantly in consultation with her husband when he was composing. Like Fanny Mendelssohn (Hensel) and the wife of Robert Franz, she was gifted as a composer. Her twenty-three opus numbers include some very impressive compositions. After Schumann's death she made many concert tours and for a time made an annual visit to England, where she was received with great favor. In 1878 she became the principal teacher of piano at the Dr. Hoch Conservatory in Frankfurt am Main, then as now one of the finest music schools in Germany.

SCHUMANN AND HIS CONTEMPORARIES.

Of all his contemporaries Schumann knew Mendelssohn and Hiller best. His music was of such a kind that it appealed to musicians before it appealed to the general public. Quotations regarding him from the pens of famous musicians cannot fail to be of interest.

Moscheles. "For intellect give me Schumann. Romanticism strikes me very forcibly in him. His geniality alike is so very great that I lose myself more and more in his works in order to estimate fairly the qualities as the weaknesses of the new school."

Liszt. "He appears to us good and lovable as every sublime personality; gifted and variable like every true artist.

SCHUMANN'S COMPOSITIONS.

The catalogs of Schumann's works represent one hundred and forty-eight opus numbers and in addition to this twelve other numbers. This, however, affords the general reader little means of computing the quantity of his output, since several of the opus numbers represent collections of pieces and others stand for works of large formal dimensions. His four symphonies (B flat, C, E flat and D minor) have been described as the greatest examples of symphonic writing since Beethoven. His instrumental works also include several overtures, a pianoforte concerto, numerous excellent chamber music compositions, six fugues for organ, a large number of excellent pianoforte pieces, as well as pieces for violin and 'cello. His vocal works include his songs of incomparable mastery, his opera *Genoveva*, his cantatas (*Paradise and the Peri, The Pilgrimage of the Rose*), and many unaccompanied choruses.

BOOKS ABOUT SCHUMANN.

The bibliography of Schumann is quite extensive but not nearly so great as that of either Beethoven or Wagner. Of the biographies, those of Riessmann, Wasielewski and Dr. Annie Patterson are the best known in English. Selections from Schumann's *Essays and Criticism* have been translated by Fanny Ritter and are published in English. These are of exceptional interest to music students. His *Advice to Young Musicians* contains his rules for piano practice and has a very wide sale. The most recent Schumann book of note is the two-volume Litzmann biography of Clara Schumann, Marie Wieck's book.

ROBERT AND CLARA SCHUMANN.

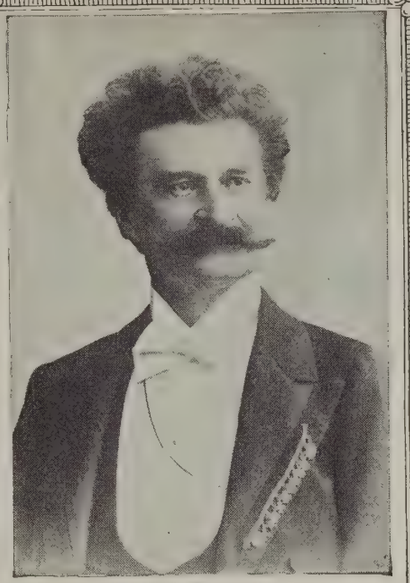
A SCHUMANN PROGRAM.

		Grade
1.	PIANO DUET ..... *Joyous Peasant* (Arranged by Felix Smith.)	3
2.	VOCAL SOLO ..... *Two Grenadiers*	4
3.	PIANO SOLO ..... *Bird as Prophet*	7
4.	VIOLIN SOLO.. *Slumber Song*, Opus 124, No. 16	3
5.	CHORUS ..... *Gypsy Life*	
6.	PIANO DUET..... *Finale Etudes Symphoniques*, Opus 13	5
7.	VOCAL SOLO ..... *Ich Grolle Nicht*	5
8.	PIANO SOLO.... *Nocturne* in F, Opus 23, No. 4	5
9.	VIOLIN SOLO..... *Träumerei*, Opus 15, No. 7	3
10.	CHORUS ..... *Die Lotusblumer*	

TEN TEST QUESTIONS.

1. Tell something of Schumann's ancestry.
2. When and where was Schumann born?
3. What famous musician did Schumann meet when he was a youth?
4. What did Schumann study at the University?
5. Who was Schumann's piano teacher?
6. Give an account of the romance of Robert Schumann and Clara Wieck.
7. What did Schumann do in musical journalism?
8. When was Schumann married?
9. What great affliction came to Schumann late in life?
10. When and where did Schumann die?

The Strauss Family



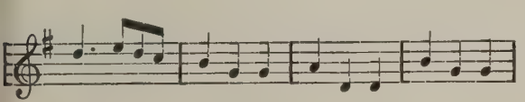
JOHANN STRAUSS, JR.

THE WALTZ KING

THE RISE OF THE STRAUSS FAMILY.

THE rise of the Strauss family can hardly be described as meteoric since it was not until after many years of patient labor that attention was first drawn to the fascinating music of the Vienna court which kept all the members of the famous family in public view for nearly a century. Many contend that it was the waltz that carried the elder Strauss into such great favor, but his innate musical ability is evident in so many of the things that he did that it is difficult for one to put a finger upon just what it was which made this famous coterie of musicians world renowned.

The waltz is said by the French to have been derived from a dance known as the Volta or Ravolta, known even in the days of Good Queen Bess. The Germans, however, are anxious to claim the dance and point to its similarity with the German word *waltzen*. The dance in some parts was solemn and stately and in other parts it was so coarse and uproarious that cities like Nuremburg and Amberg published edicts against it. About the time of our Revolutionary War the modern waltz apparently came into existence and the tune to which it was danced was "Ach du Lieber Augustin."



"Man Lebt Nur Einmal"

This was first heard in Bavaria, Bohemia and Austria as a tune for the modern dance. Gradually it made its way from European capitals to England, where the storm of objections which greeted it naturally advertised the dance to the utmost. Even Lord Byron, the author of *Don Juan*, and a gentleman of none too lofty piety, wrote a diatribe in verse upon the iniquitous dance. The Puritans foresaw the downfall of the nation under the gliding heels of the dancers. Beethoven, Schubert and Mozart were not above penning music which might be used for the dance. At first these alluring dances consisted of two sections of eight measures of three-quarter or three-eighth time. But our modern form came when a number of sections of sixteen measures in length were played one after the other in fitting order with the addition of sections called *introduction, trio* and *coda*. The first of these is said to have been a waltz by Hummel issued in 1808.

The waltzes of Schubert have great charm and character though they are not used to any extent for dancing. Strauss and Lanner usurped the Waltz field so completely that few others found room for their works. Weber in his *Auforderung Zum Tanz* introduced the waltz to the concert hall and made way for the wonderful works of Chopin and other composers. But it is not with this phase of the waltz which we have particularly to do, but rather with the waltz which brought such peculiar renown to the name of Strauss.

JOHANN STRAUSS THE FIRST.

The parents of the first Johann Strauss were not professional musicians. They kept a small inn in Vienna and were determined not to have their son become a musician. The boy showed wonderful natural talent and as his own son later to become so famous as a composer of light music expressed it: "Father was a musician by Grace of God. Had he not been guided by an inner irresistible impulse, the difficulties which confronted him in his youth would have pushed him into another path." The parents of Johann Strauss, Sr., made the fatal error of encouraging the boy in his childhood—fatal in so far as their scheme of preventing him from becoming a musician was concerned but most fortunate for that great part of mankind who revel in light music.

When the boy was fourteen his musical tendencies were looked upon with great seriousness by his parents who wished to spare their son from what they thought a life of ignominy and poverty. Accordingly he was apprenticed to a book binder. This life was unendurable to the impressionable youth particularly because the master was severe and had strict instructions to keep his apprentice from playing the fiddle. One night the boy packed up his precious fiddle and putting the remainder of his earthly possessions in a little bag he slipped softly away from trade forever.

A friend induced him to return to his parents whose harshness had softened by this time. They consented to having him trained musically and he was placed under local masters among whom was the violin teacher Polyschausky and the theory teacher Seyfried. He played occasionally at private homes and at Summer Gardens. In this way he chanced to meet another performer of his own genre in the person of Josef Lanner.

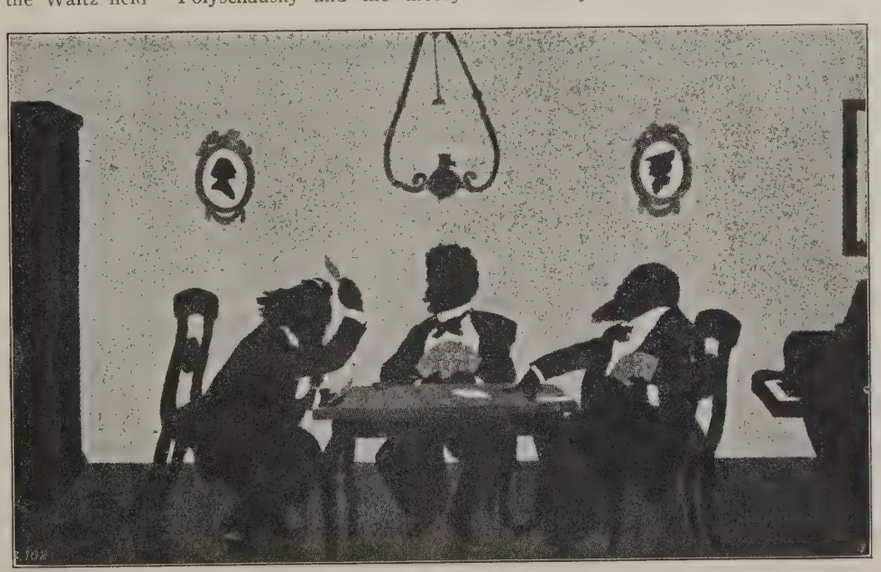
LANNER'S INFLUENCE UPON STRAUSS.

Josef Franz Karl Lanner was born at Oberdobling, near Vienna, April 11, 1801. He was largely self-taught, and owing to his unusual initiative he succeeded in organizing a litle coterie of musicians which soon became famous in Vienna. Many give him the credit of being the first to give the great impulse to the then so-called modern dances—the waltz, the galop, the quadrille, the march and the polka. He was only four years older than his great contemporary Strauss, but was fairly well established in popular favor when Strauss came to him with an application to play the viola part in Lanner's famous quartet. Lanner grew and grew in popularity. His music, now little played, was the talk of the hour and people actually fought for the privilege of retaining his services. With the great and increasing demand for music of the Lanner type the leader saw the possibility of making two bodies of players, with himself at the head of one and Strauss at the head of another. The success amazed them both. When Strauss first joined Lanner's quartet it was the duty of the young violinist to go around hat in hand to the different patrons of the cafes and summer gardens where they played. The superiority of their playing, however, soon placed them in position to ask high prices for engagements.

In 1826 Strauss separated from Lanner, and with an orchestra of only fourteen players appeared in an amusement resort known as "The Swan." After only a few performances the people flocked to The Swan to hear the music of the little band that set one's very nerves a dancing. His first composition was the *Taubert-Walzer*. This was an immediate success and the public demanded more and more. Although many of these early waltzes are known now by name only they created veritable furores at the time. His next engagement was one of six years at another resort known as the "Sperl."

THE MUSIC OF THE COURT BALLS.

It was not long before Strauss was in such great demand that he was made Capellmeister of the band of the Bürger-regiment. This required his services at all court balls and the elaborate fêtes given by the opulent Austrian Court of the day. It often happened that he had many engagements in one day and therefore it was necessary for him to increase his band until he had 200 musicians constantly employed. As his fame increased he raised the character of many of the numbers upon his program so that before long his musicians were playing famous works with a new *verve* and life that commanded the attention of serious minded musicians. His fame spread so that before long he was compelled to take his picked orchestra on tours and during the years from 1833 to 1838 he visited almost all parts of Germany and Austria, Holland, Belgium, England, Scotland and France. Everywhere his orchestra was greeted with much applause. He reached England at the time of the coronation of Queen Victoria and played literally hundreds of engagements private and public.



JOHANNES BRAHMS. JOHANN STRAUSS, JR. HANS RICHTER.

THE HEYDAY OF THE DANCE.

How much of Strauss' popularity at the time was due to the great dance furore is impossible to estimate. He was feted everywhere. When he appeared in Vienna after a long absence the occasion was made a kind of public fête. In Berlin, the King attended his performances in person and invited him to play at the Royal Palace. The Crown Prince of Prussia, who later became the famous Emperor William I, of Germany honored Strauss by ordering a special concert of 200 bandsmen. When Strauss left Berlin there was a special torchlight procession and serenade given in which he was honored by many citizens. A similar distinction was shown to him when he left England in 1849. His concerts were hugely successful in London, and upon his departure he was followed down the Thames with numerous boats filled with enthusiastic admirers. One of the boats contained a band which played until

JOHANN STRAUSS, JR.

the steamer put out to sea.

Upon his return to Vienna he was received again with his old time favor, but in September of 1849 he was taken with scarlet fever and died after only four days' illness. His funeral was attended by immense crowds and a Requiem Mass was given in his honor by his own band accompanied by a great number of the leading singers of Vienna.

Fortunately he was able to leave a successor who was destined to attain almost as much fame as himself. By a marriage with Anna Streim, the daughter of an innkeeper (in 1824), Strauss became the father of five children, Johann, Josef, Eduard, Anna and Therese. Of these, three sons became well known in the musical world.

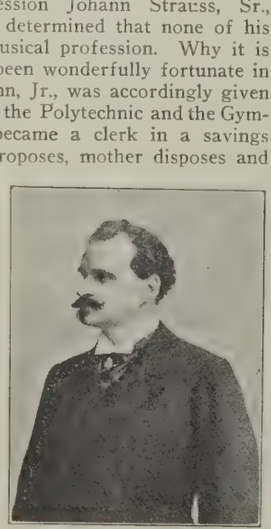
Strauss' methods of conducting were the subject of much comment in his time. Many felt that he exaggerated to the extent of becoming a charlatan but others saw in it a style which was in turn followed by his three sons and became identified with the family. Naturally quiet he seemed to become electrified under the influence of music. Again this apparently made some sort of an emotional impression upon his orchestra so that every member was in an intense state of musical excitement. Indeed from what the critics of the time had to say of his work in this direction, his whole organization seemed to be synchronized with his own spirits and emotions. He almost invariably conducted with his own violin in hand, occasionally conducting with the bow but rather leading his men by the nuances of his own playing. He stood most of the time with his back to his players, rarely referring to the notes of the composition he was conducting.

APPRECIATION BY SERIOUS MUSICIANS.

Although Strauss's compositions are rarely more ambitious than the ball room it is quite astonishing to note how willingly composers of more serious intentions have been ready to recognize their claims as artistic pieces of music. The late Anton Seidl delighted in putting a Strauss waltz on his programs. Once, in speaking to a friend, he said, "Strauss is the musical synonym of life." Wagner was known to have admired Strauss, as did Mendelssohn, Cherubini and Meyerbeer. His works and also the works of his famous son Johann are so spontaneous in parts that when properly played they have an almost intoxicating effect. Drummed upon the piano they lose all their sensitive quivering emotional life. In 1899 the works were considered worthy of a complete edition issued in the famous series by Breitkopf und Härtel.

THREE GIFTED SONS.

In 1825 (Oct. 25th) Johann Strauss, Jr., was born in Vienna. Perhaps on account of bitter experience in making music his profession Johann Strauss, Sr., solemnly and deliberately determined that none of his sons should follow the musical profession. Why it is hard to say since he had been wonderfully fortunate in every thing he did. Johann, Jr., was accordingly given a very liberal education at the Polytechnic and the Gymnasium. Thereafter he became a clerk in a savings bank. But what father proposes, mother disposes and the boy had secret lessons in violin playing for years, thanks to a mother's willingness to gratify her boy's wishes. In 1844 he made his first appearance as a conductor playing compositions of his own. A very fortunate turn this was, for when his father died in 1849 the son was able to unite his own orchestra with that of the father and thus continue what was at least a very valuable family possession which might otherwise have been lost.



EDUARD STRAUSS.

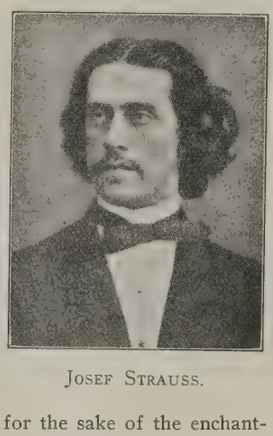
For a time he toured Germany and Austria and then spent a short season as conductor of the Summer Concerts at the Petropaulowski Park at St. Petersburg. In 1863 he became conductor of the famous court balls and resumed the brilliant work done by his father.

Happy, bright, full of swing and the joy of youth his music made immediate conquests wherever it was heard. It must not be thought that all of his four hundred or thereabouts waltzes are equally good, but there are a number fully as enchanting as *An der schönen blauen Donau* (Blue Danube).

In later years Strauss made important appearances with his orchestra in Italy and in Paris but he had found a new field and this was that of light opera. In 1871 he produced *Indigo and the Forty Robbers,* the first of a long series of successes which made the *Theatre an der Wien* world famous. Among these were *Die Fledermaus, Prinz Methusalem, Zigeunerbaron* and others. The *Fledermaus* is still given in the great opera houses of the world. At the Metropolitan a few years ago it was presented with a famous cast with great enthusiasm upon the part of the audience. The music and part of the plot formed the base of *The Merry Countess,* a comic opera recently given in all parts of the United States.

Strauss worked continually up to the time of his death in Vienna in 1899. How well his works were regarded may be judged by an appreciation by Wagner which runs:

"While the Strauss waltzes are not deep in style yet one Strauss waltz often contains more charm, more delicacy and more real musical worth than all the toilsome, constricted, factory-made musical products of some countries which to me are as inferior as lamp posts of Paris are to the towering spire of St. Stephen's at Rome."



JOSEF STRAUSS.

The names of the most famous waltzes by Johann Strauss, Jr., are *Wiener Blut, Man Lebt Nur Einmal, Kunstlerleben, Tausend und eine Nacht* and of course the ever vernal *Blue Danube.* No one need have any artistic compunctions about playing a Strauss waltz. The present writer knows many world famous pianists who delight in performing them, not only in the elaborate paraphrases of Tausig, Schulz-Eyler or Schütt but in their original form for the sake of the enchanting tunes. Just as our own Sousa has written incomparable marches of a certain type so has Strauss composed waltzes that very few if any have approached.

JOSEF STRAUSS.

Josef Strauss was the second son of Johann Strauss, Sr. He was born in Vienna, August 22d, 1827. His father determined that he should become an architect. The story runs that the elder Strauss was so busy with his innumerable professional engagements that he was obliged to live apart from his family for the most of the year. He paid little attention to his sons. While he did not want them to become musicians they took piano lessons through the connivance of their mother. One day a friend met the father in the street and congratulated him upon the splendid progress his sons were making in music. The father called the boys in and after a good scolding ordered them to play a duet for him. He saw that they had not only studied their music but had also studied all the mannerisms of their father. All his own peculiarities of style were mirrored in the playing of the sons. When they had finished he said in the Viennese dialetc *"Buben, dass spielt Euch niemans nach"* (Boys, no one can beat you at that). Nevertheless the father still withheld his consent to a musical career. Josef made numerous tours and wrote voluminously but can not be said to have attained the great success of his brother or his father. He died July 22, 1827.

EDUARD STRAUSS.

The youngest of the Strauss brothers, Eduard, was born at Vienna, Feb. 14, 1835, and educated at the Gymnasium. His father died when he was fourteen years old and consequently he was permitted to have a systematic musical training. In 1870 he became conductor of the court balls, a position held by his father and his brother Johann. His orchestra made extensive tours of Europe and visited America twice. While not so fecund as his brothers he published a number of compositions. It is fair to estimate that the Strauss family produced more good popular tunes than came from any other source during the last century. Upwards of 1000 published compositions of varying degrees of merit stand to their credit.

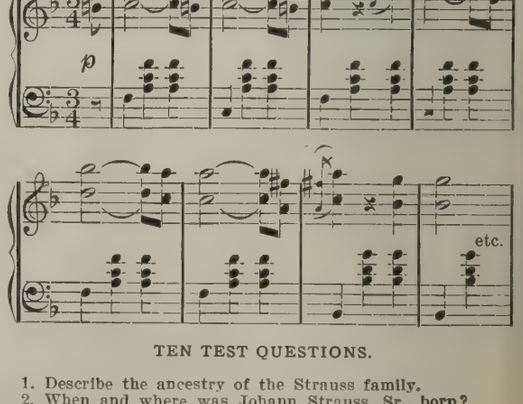
A STRAUSS PROGRAM.

A whole program of Strauss music suitable for a recital or a club meeting is by no means an easy matter to prepare. Lack of variety is the principal difficulty. When all is said and done the waltzes of the Strauss family stand out far and above most of their other compositions, and here we are largely restricted to the waltzes of Johann, Jr. Just why they should be so successful in three-quarter time and so little famed for their music in other metres is impossible to say. There are a few polkas, marches and galops which are interesting, but they are far behind the waltzes in many ways. If a Strauss waltz is prepared for a program it should receive far more than usual attention. The phrasing should be studied, the accents, the markings, and it should be so thoroughly mastered that the player can perform it with same elastic freedom with which he would dance it. When the Strauss family played their waltzes it was the custom not to keep strict metronomic time throughout. Even when playing for dancing there were gradual accelerandos and ritards which the dancers were forced to follow. This it is said added great charm to their dance music. In one of the most characteristic of all the Strauss waltzes, *Geschichten aus dem Wienerwald* (Legends from the Vienna Forest), it is possible to make all sorts of interpretative changes which will add to the charming lilt of the piece. It must not be thought that all that bears the stamp of Strauss is good. There are often very precipitous descents into what can only be called banality. Again, at times, there are tunes which only a genius could have written. The following are representative Strauss pieces:

1. *Wiener Blut Waltz* (Vienna Blood Waltz), JOHANN STRAUSS, JR., Opus 354
2. *Morgen Blätter Waltz* (Morning Journal Waltz), JOHANN STRAUSS, JR., Opus 279
3. *Rosen aus der Süden Waltz* (Roses from the South), JOHANN STRAUSS, JR., Opus 388
4. *Auf Friem Füsse* (Foot Free) (Polka), JOHANN STRAUSS, JR., Opus 345
5. *Künstler Leben Waltz* (Artists' Life), JOHANN STRAUSS, JR., Opus 316
6. *Tausend und Ein Nacht Waltz* (Thousand and One Nights) .....JOHANN STRAUSS, JR., Opus 346
7. *Du und Du Waltz,* from *Fledermaus* (One of the most entrancing of all waltzes), JOHANN STRAUSS, JR., Opus 267
8. *Ein Herz, Ein Sinn Polka* (One heart, one mind), JOHANN STRAUSS, JR., Opus 323
9. *Pizzicato Polka*.....JOHANN and JOSEF STRAUSS
10. *Beautiful Blue Danube*.JOHANN STRAUSS, JR., Opus 314
11. *Wine, Woman and Song,* JOHANN STRAUSS, JR., Opus 333
12. *Geschiten Aus dem Wiener Wald,* JOHANN STRAUSS, JR., Opus 325
13. *Radetsky March* .....JOHANN STRAUSS, SR., Opus 228
14. *Arm in Arm* (Polka).....JOSEF STRAUSS, Opus 215
15. *Das Leben ein Tanz*....JOHANN STRAUSS, SR., Opus 49
16. *Donau Lieder* .....JOHANN STRAUSS, SR., Opus 127
17. *Doctrinen Waltz* .....EDUARD STRAUSS, Opus 79

THE STRAUSS CRAZE.

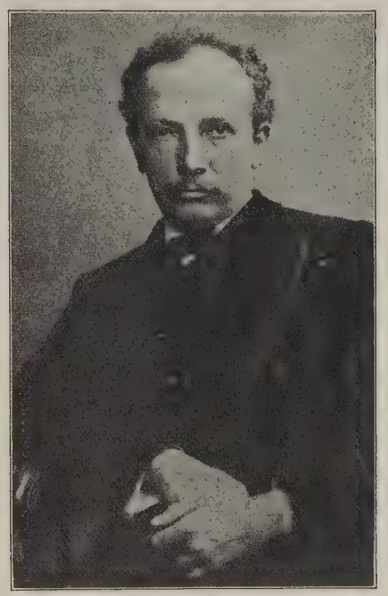
In the foregoing the reader must have been impressed with the wonderful ability to create a furore or craze which the members of the Strauss family seemed to possess. Like the dance craze of 1914, the croquet craze of our grandfathers, the South Sea Bubble, or the great Tulip craze of Holland, the Strauss craze set Europe afire repeatedly during the middle of the last century. What is it which makes the Strauss music have this fascination? High spirits and a sensuous appeal to the emotions are given as an explanation. But other composers have made this appeal and have not received a response. Wonderful melodic fertility is the only explanation. Many of the Strauss themes are miserably trivial, but there are times when some of them possess a quality which can only be described as intoxicating. Like some overpowering drug they seize the mind of the listener and cling to it in a most exasperatingly tenacious manner. In many of the waltzes of Johann, Jr. the use of double thirds and double sixths has a very haunting effect. The following example of a few measures from *Geschicten aus der Wiener Wald* illustrates this excellently.



TEN TEST QUESTIONS.

1. Describe the ancestry of the Strauss family.
2. When and where was Johann Strauss, Sr., born?
3. Describe the youth of Johann Strauss, Sr.
4. Who was Joseph Lanner?
5. When was Johann Strauss, Jr., born:
6. Which would you say was the most famous of all the Strauss family?
7. Tell something of the work of Josef and of Eduard Strauss.
8. What famous position was held by members of the Strauss family for the better part of a century?
9. Name some of the famous compositions of the Strauss family.
10. What are some of the musical characteristics of the Strauss compositions?

Richard Strauss



The Real Richard Strauss

"Unless one completely comprehends the significance of the development of music from Haydn, through Mozart, Beethoven and Wagner, one cannot rightfully judge the music of Wagner or other moderns."

THE PERIOD OF RICHARD STRAUSS

Richard Strauss was just one year old when Wagner's masterpiece *Tristan und Isolde* was produced (June 10, 1865), at the Royal Opera House in Munich, the birthplace of Strauss. Verdi was still the Verdi of *Trovatore, Rigoletto* and *Traviata*, as *Aïda* did not have its first presentation until 1872. Yet Strauss is two years younger than Debussy and six years younger than his famous Italian contemporary, Puccini.

The impress of Richard Wagner upon German musical life was inconceivably great. Weber had sought to make the operatic music of Germany more Teutonic and less Latin, but in Wagner was found a master who was the very epitome of German national life. As the public was gradually converted to the propaganda of Wagner, interest multiplied until at the time of the youth of Strauss Wagner had become a kind of Germanic god.

At the same moment the influence of certain German philosophical tendencies were strongly felt. Kant, Hegel and the lugubrious Schopenhauer were being read, possibly to the neglect of Klopstock, Heyse, Uhland and Lenau. Goethe, Lessing and Schiller, loved as they are by all Germans, were superceded in many circles by the intense interest in philosophical questions. Nietsche (particularly the later Nietsche of *Jenseits von Gut und Böse*) with his idolatry of the will, his scorn of pity and his apostrophe of the joy of battle unquestionably made a great impress upon German life and thought.

These influences, then, together with the enormous industrial advance, the magnificent accomplishments in education, the stiffening of German ambitions that came with the victory over France, the natural diligence and thoroughness of the German people, all made a most forceful impression upon the young Strauss, born to witness his fatherland in the days of its greatest progress.

STRAUSS'S ANCESTRY AND YOUTH

As is generally known, Richard Strauss is not in any way connected with the famous Viennese family of composers of terpsichorean melodies. The father of Richard Strauss was Franz Strauss, a performer upon the French horn. He bore the title of Königliche Bayrischer Kammermusiker (Royal Bavarian Chamber Musician). For many years Franz Strauss was a teacher at the Royal Music School at Munich. Richard Strauss's mother was Josephine Pschorr, daughter of the famous Munich brewer, Georg Pschorr. The composer was born over a Bierhalle or saloon attached to the brewery in Altheimereck. A tablet now adorns the front of this structure.

At the age of four and one-half years Strauss commenced his first lessons in music, studying piano with a harp player in the Royal Orchestra (August Tombo). The boy's mother, a genial refined lady, assisted in his early training. Even at this very early age Strauss exhibited an omnivorous appetite for work. and his progress was amazing to his teacher and to his parents alike. At the age of eleven a new teacher stepped in. This was the excellent pedagog, Niest. In the meantime his school studies had commenced, as had instruction in violin with Beno Walter, Concertmeister of the Royal Orchestra. Czerny and Kreutzer, Bach and Viotti, now fiddle, now piano, followed in rapid succession. Not content with playing he made many attempts at composition, starting at the age of six.

In 1874 he left the day school for the Ludwigsgymnasium or High School, where he remained until he was eighteen years of age. Once when his mother was sending him off to school she wrapped up his books in a piece of music paper. When the boy returned she found that he had spent part of his school hours in completely covering the paper with notes of fanciful compositions.

In school Strauss took immense interest in all forms of mathematics notably higher algebra and spherical trigonometry. The best part of his musical education in his early youth was the unlimited opportunity to hear great masterpieces, notably the German classics. The position of Franz Strauss enabled his son to attend the leading concerts of the time and hear the greatest artists. This unquestionably had a great formative effect upon the boy's after life.

SPECIAL STUDIES

Strange to note Strauss did not attend any of the famous music schools of Germany. Whether the elder Strauss had set opinions antagonizing institutional musical instruction is not known. From 1875 to 1880 Strauss studied harmony and counterpoint with the Royal Capellmaster, Fr. W. Meyer. Although according to German custom a harmony book was little used, the study plan followed that of the conventional Richter. The boy was blessed by having many relatives who were musical, and in whose homes music was the chief center of interest. He composed many smaller works which indicated his inclinations so clearly that when Rheinberger heard some of them he said, "It is a shame that you are adopting these modern methods, because you have so much talent."

Strauss, however, was well grounded in the works of the classical masters. He says "My father obliged me very strictly to study the works of the old masters. Now young composers bring me many manuscripts and ask my opinion upon them. I look them through and see at once where they have given the most of their attention to Wagner. Then I say to them, 'My dear good fellows go home and study the works of Bach, the symphonies of Haydn, Mozart and Beethoven, and when you have mastered these, bring me your works again.' When I tell them this I give them the cream of my own experience."

In 1882 Strauss completed his studies at the Gymnasium and made his first trip to the Festival at Bayreuth. In the fall of the same year he entered the University giving special attention to philosophy, æsthetics, the history of culture and the works of William Shakespeare. He laid great stress upon the value of private lectures from no less than Schopenhauer, Nietsche and Stirner.

In 1882 Strauss, at the instigation of his father, joined a celebrated amateur orchestra known as the "Wilde Gungl," playing first violin while the elder Strauss conducted.

EARLY COMPOSITIONS

One record has it that Richard Strauss's first composition was written at the age of six and bore the proud title of *The Tailor's Polka* (Schneider-Polka). However, when Strauss was about sixteen years of age serious attention was given to his works which at that time were considered very pretentious for a youth. In 1880 three of his songs were sung publicly by the well-known German opera singer, and in 1881 the Beno Walter Quartet played the youth's String Quartet in A Major. This was a promising beginning for a young composer but the climax was capped in the same year by the performance of a Symphony in D minor, in four movements, under the direction of the great Wagnerian conductor, Hermann Levi. By the time that Strauss was twenty he had completed *Five Piano Pieces* (Opus 3), a *Sonata* for Violoncello and Piano (Opus 6), a much liked *Serenade* for Wind Instruments (Opus 7), a *Violin Concerto* (Opus 8), a series of pieces for piano called *Stimmungsbilder* (Opus 9), and a *Concerto* for French horn, together with occasional songs.

In 1884 Strauss was introduced to American music lovers through the performance of his Symphony in F Minor under the direction of that American pioneer of young and deserving European masters, Theodore Thomas.

MEININGEN AND VON BÜLOW

In 1885 Strauss went to Meiningen to receive advice from von Bülow upon the subject of conducting. Von Bülow, despite his taciturnity, took a warm interest in the young man. As the leader of one of the finest orchestras in Europe he was able to help him immensely. Strauss appeared under von Bülow's direction as a pianist, playing the Mozart Concerto in C minor. When von Bülow retired from the post at Meiningen, Strauss became his successor. At about the same time the young man met Alexander Ritter who then was a member of the Meiningen Orchestra. Von Ritter was a radical in the temperate sense of that much abused word. He had been an intimate friend of Richard Wagner, and was saturated with the poetry and philosophical thought of Germany. As a composer, Alexander Ritter can not be reckoned among the great, but his influence upon Richard Strauss was known to have been very marked. In fact Strauss admitted that Ritter did much to direct his talent along advanced lines.

TEN ACTIVE YEARS

After holding the post of conductor at Meiningen for but a very short time Strauss went to Italy for a few months' rest. He was then appointed one of the assistant conductors at Munich under Levi. Some years later he became assistant to Lassen, the court conductor at Weimar. His interest in his career caused him to overwork and the result was a breakdown. This obliged him to take a protracted rest and he chose Greece and Egypt as the place of his sojourn (1892). This provided opportunity for the composition of his first opera, *Guntram*, produced in Weimar in 1894. The prima donna in his opera was Pauline de Ahna, daughter of a Bavarian general, whom Strauss married later in the same year. Fortunately, coincident with his marriage came the coveted appointment of Court Capellmeister at Munich. There Strauss had unlimited opportunities and made the best of them.

This decade in Strauss's career is noteworthy in the history of music. The symphonic poem *Aus Italien* represents the effect of his trip to Italy and also the influence of the progressive ideas of Alexander Ritter. Strauss admits that taken together with his famous orchestral *Burleske* this work marks the turning point in his career. *Aus Italien* was first produced in Munich in 1887. The momentous nature of these years may be indicated by noting the first performance of the following works, now a regular part of the repertoires of great orchestras the world over:

STRAUSS AT THE AGE OF 3.

Macbeth (Op. 23), Symphonic Poem, Berlin, 1887.

Don Juan (Op. 20), Symphonic Poem, Berlin, 1888.

Tod und Verklärung, Symphonic Poem, Eisenach, 1890.

Till Eulenspiegel (Op. 28), Symphonic Poem, Cologne, 1895.

Also Sprach Zarathrustra (Op. 30), Symphonic Poem, Frankfurt, 1895.

Don Quixote (Op. 35), Symphonic Poem, 1897.

Ein Heldenleben (Op. 40), Symphonic Poem, 1898.

STRAUSS AT BERLIN

In 1899 Strauss became Court Capellmeister in Berlin, and ever since that time the opera in the German capital has shown the influence of his masterly work. Much of this may be attributed to Strauss' willingness to give just as conscientious attention to a production of *Fledermaus* as to a production of his own *Salome.* An interesting aspect of his tenancy of the post at Berlin is the fact that American singers were given such unstinted opportunities that the jealousy of German artists was aroused. Strauss and his talented wife made an American tour in 1904 when he produced his famous *Symphonia Domestica* (Opus 53). This work, given by the New York Philharmonic Orchestra under Strauss, March 21st, 1904, immediately attracted international attention.

THE STRAUSS OPERAS

Recollecting the remarkable experience which Strauss enjoyed as an opera conductor, during which most of the great works of the past and the present came under his exacting habits of study, it is not surprising that we find his next triumphs in the operatic field. His one-act opera, entitled *Feuersnoth,* produced in 1901, indicated big possibilities but with the production of the Strauss musical setting of the Oscar Wilde version of the Biblical story of Salome, it was soon seen that the operatic stage had a new and powerful master. *Salome* was first produced at Dresden, December 9th, 1905. This was followed by such notable works as *Elektra, Der Rosenkavalier, Ariadne auf Naxos* and *Die Josefslegende.*

THE POSITION OF STRAUSS

While Strauss has attained success in almost all branches of musical composition it is of course very clear to all who know his works that his greatest fame must rest upon his symphonic poems and his operas. This has been so favorably received that his works in smaller forms have perhaps been slighted. Many of the Strauss songs are very delightful and the *Serenade, Die Nacht, Allerseelen* and others have been popular. Strauss has written comparatively little for pianoforte, and aside from the very difficult *Burleske* with orchestra and the little pieces known as *Stimmungsbilder* (including the popular *Traumerei*), the name of Strauss is little seen in the repertoire of pianists. His melodrama, a musical setting to accompany the reading of Tennyson's *Enoch Arden* is one of his most sympathetic and effective works.

THE BIRTHPLACE OF STRAUSS IN MUNICH

A series of contemporary estimates of Strauss appeared in a number of the *Allgemeine Musik Zeitung* (October, 1912), in which we find the following:

CARL GOLDMARK: "Strauss is an eminently artistic and strong personality of the greatest talent."

VINCENT D'INDY: "Strauss seems to me to follow the path of Berlioz more than any other in his symphonic poems. I cannot see any particular advance in his operatic works insofar as true German music drama is concerned, as in his works everything is planned and built upon the same prodigious and magnificent lines as in the case of Richard Wagner."

G. SGAMBATTI: "Richard Strauss is without doubt a personality of the greatest importance in the musical development of our times, but we are yet too near to prophesy what his effect will be upon the progress of the art. From the technical standpoint would it not perhaps be better to seek out new paths rather than to follow those of Richard Wagner? Was it not a blessing that after the Netherland composers came Palestrina and after Bach came a Haydn?"

CHRISTIAN SINDING: "Richard Strauss has broadened the whole horizon of music."

MAX REGER: "To me Strauss is the brilliant fulfillment of the art principles which Franz Liszt gave to the world."

GEORG SCHUMANN: "Strauss' greatest significance to me lies in his broadening of our means of musical expression and in his brilliant employment of orchestral materials."

THE ORIGINALITY OF STRAUSS

Originality is always a convenient target for mediocre intellects. Let a man strive for originality, it matters not how sincere his convictions, there will at once arise a veritable army of old-fashioned and decadent thinkers who reach out for convenient verbal weapons to attack the young innovator. When Strauss first attracted attention he was besieged by critics who told us that he was guilty of formlessness. Despite the long efforts of Wagner, Liszt and others to liberate themselves from conventional forms Strauss found his own position quite as closely prisoned as his predecessors. Again he had to struggle to overcome those who ridiculed program music.

Mr. Ernest Newman, in his excellent little book entitled *Richard Strauss,* points out the difference between "absolute" music and "program" music in the following very clear manner:

"Roughly speaking, there are two kinds of musical idea; the one is self-existant and self-sufficient, referring to nothing external in itself, and requiring no knowledge of anything but itself for the full understanding of it; the other is prompted by some previous literary or pictorial concept and can only be fully understood in conjunction with this. At the one extreme stand musical ideas like those of the average fugue, or the 'subjects' of a Mozart symphony; at the other extreme stand ideas like those of the song or the opera. Midway between these two there lies a peculiar kind of musical idea that is not actually associated with words—as in the opera or the song—but which, though it exists only a purely instrumental form, really owes its being to the desire to represent in music some other idea non-musical in its origin. . . . . It is when the composer of poetic music comes to work upon a scheme that involves much incident that he realizes the difficulty of making his poetic and musical development run on the same lines. It is this difficulty that Strauss has come nearer solving than any other composer of symphonic poems, partly because he has mostly been judicious in the selection of his poetic material, partly because of the extraordinary fertility of resource he has shown in the musical tissue of his work."

The originality of Strauss is wholly different from the originality of Debussy in that Strauss has extended his musical sphere through the use of materials employed in large measure by his predecessor. More daring in his employment of dissonances than Richard Wagner and more prodigious in his prescriptions for orchestral amplification than Berlioz he became the musical colossus of his times. There is a breadth and force to the works of Strauss which calls for all the power of the modern orchestra and the din which accompanied the productions of *Elektra* apparently went to the extreme.

A STRAUSS PROGRAM

A Strauss program cannot be given with justice without the full resources of a symphony orchestra and an opera house. Certain of the Strauss songs have popularity and certain of his piano pieces are played with pleasure by his admirers. Yet an evening of Strauss with only the piano, the voice and the violin, would be difficult to arrange to please the average audience. The *Stimmungsbilder* are attractive and the songs which appear in album form contain at least four which are always acceptable to audiences: *Allerseelen,* Opus 10, No. 8; *Breit uber mein Haupt Mein Schwartzes Haar,* Opus 19, No. 2; *Die Nacht,* Opus 10, No. 2, and *Ständchen,* Op. 17, No. 2. The sonata for violin and piano contains some very beautiful passages and may be ranked with the most representative works of Strauss.

STRAUSS THE SUPER-MAN

Nothing has typified the nature of the intellectual progress of Germany more than Strauss. He has felt himself free to break down all conventions and yet he realizes the need for giving proper values to the old traditions and the masterpieces of the music of yesterday. Indeed he has likened the progress of German ideals to the airships that pierce the clouds. "Since our period has been discovered the airship. Since the aeroplane, Zeppelins and Parsevals are always on the increase, and these majestic birds themselves climb higher and higher in the atmosphere, we pilgrims of the earth should find our thoughts soaring. We have received from the Maker of all things an inspiring force, a strong, soulful, heavenly power which should exalt us over the clouds to God Himself."

Strauss the man has all the simple naturalness of the German savant. While his music has caused a world-wide furore, he remains unostentatious in his attire, his utterances and his whole mode of life. Indeed he resembles the average German business man in his dress, and were it not for his impressive countenance, it would be difficult to believe in meeting him that he was indeed the great master who had created such compositions. With the picture of Richard Wagner in our minds and the constant striving for effect, not only on the stage but in his clothes, his writings and in his home, we have in Strauss a totally different type of man.

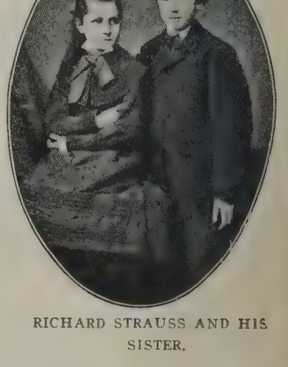
Perhaps one of the best appreciations of Strauss comes from the pen of Dr. Hans Huber, the most noted of the present-day Swiss composers. He writes in the symposium from which we have already quoted:

"Musicians are all of one mind upon the wonderful symphonies of Strauss. He has brought the ideals of Berlioz and Liszt to the highest possible point. The crescendo from the Italian Symphony of Strauss to his Domestica Symphony has only been paralleled by Beethoven.

Few Germans, however, would admit that the operas of Strauss were not wholly and totally Teutonic. However, the well-versed observer must see that in his operatic works Strauss has stepped beyond the bounds of his own national conventions and accomplished a work which appeals alike to the people of other countries quite as much as to the people of Germany. Indeed, the success of the Strauss operas in America testifies to that when we take into consideration their musical dimensions and the severe strain upon the players and singers.

THE PROGRESS OF STRAUSS

As has previously been intimated, the progress of Strauss has been most marked. One of the critics of his own country (Gustav Brecher) marks six consecutive epochs of advancement. Three periods in the development of Verdi have been plainly distinguished by all who have made themselves familiar with his works. The Strauss works, however, do not have those characteristics which make the change from one period to another evident to any one but the most acute observer. The biographer of Strauss in the Grove dictionary possibly oversteps the mark in attacking Salome by saying, "there is no doubt that on the average hearer it produces a sense of nausea." He is also attacked for introducing Denza's famous tune, *Funiculi, Funicula,* in his symphonic fantasia *Aus Italien,* under the assumption that it was an Italian folk song. But other masters have employed folk-song material and have appropriated the themes without attempting to discover who were the original composers. To deny the monumental eminence of Strauss or to question his methods is to indicate a lack of comprehension.

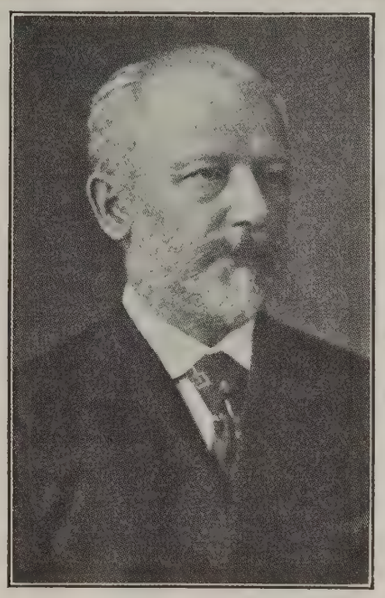


RICHARD STRAUSS AND HIS SISTER.

TEN TEST QUESTIONS.

1. What famous Wagnerian Music Drama was produced about the time of the birth of Richard Strauss?
2. Is Richard Strauss related to the famous Viennese family of the same name?
3. When was Strauss born, and where?
4. With whom did he study?
5. What did Rheinberger say of Strauss?
6. When was Strauss' first Symphony performed in America?
7. Name five famous Strauss tone poems.
8. What are the best known operas of Strauss?
9. What is Strauss' position in the music world to-day?
10. Has Strauss been favorably received by all critics?

Peter Ilich Tchaikowsky



1840—THE REAL TCHAIKOWSKY—1893

"My ideal is simply to become a good composer."

TCHAIKOWSKY'S PERIOD.

In the biography of Rubinstein of this series the history of Russia is outlined so that the reader may obtain an idea of those conditions which existed in the land of the Czar in the early part of the last century. Although Rubinstein died the year following the death of Tchaikowsky, he was born eleven years before the great Russian composer. The difference of a decade at such a significant moment in musical history meant much. During Rubinstein's boyhood, for instance, Wagner was just commencing to be known. During the boyhood of Tchaikowsky Wagner and all that the name implies was the talk of the musical world. Great changes were taking place in music. The influence of Glinka in demanding attention for the Russian national character in music was beginning to be felt, and although Tchaikowsky does not by any means represent the remarkable development of the rich folk materials to be found in the compositions of Borodin, Moussorgsky, Rimsky-Korsakoff, Tanieff and Glazounoff, his works do indicate an originality and character reflecting his nationality in much greater measure than the compositions of Rubinstein, which were unmistakably cast in a German mould.

TCHAIKOWSKY'S ANCESTRY AND YOUTH.

How fortunate it is that every great man has a sympathetic biographer. In the case of Tchaikowsky we are indebted to Rosa Newmarch for a most excellent life story and critical appreciation of the famous composer. Tchaikowsky's father was a Russian mining engineer and it came about in this way that the boy was born in Votinsk in the province of Viatka where the elder Tchaikowsky was employed by the government. The boy's grandfather had been a nobleman and his great grandfather was an officer of Cossacks. Tchaikowsky's mother (Alexandra Andreievna Assière) was of French descent, her father Andrew Assière, having settled in Russia when young. The mother sang pleasantly and played her own accompaniments but was by no means an accomplished musician. The father was in no way musical.

At Votkinsk Tchaikowsky's father had charge of an important mine and lived in magnificent style. There on April 25th, 1840, Peter Ilich Tchaikowsky was born. The family remained at Vitkinsk until 1848 when the father removed to St. Petersburg, where the boy was permitted to work with his music provided he would consent to adopt law as his life work.

YOUTH AND MUSICAL ASPIRATIONS.

Tchaikowsky's affection for his mother was most intense. In 1854 cholera overwhelmed St. Petersburg and the mother became a victim. The boy was so terrifically shocked that this great loss at an extremely impressionable age is believed to have added a somber touch to his whole life. From that time he was a wholly different being.

As a boy he was not especially brilliant in school except in mathematics. His advancement in law was slow and labored. In 1859, however, he graduated from the Law School and was fortunate enough to secure a position in the ministry of justice as an official. His income, however, was very slender,—only fifty roubles a month.

In the meantime the boy had had many music teachers, but does not seem to have impressed any of them with his future possibilities. One of his teachers was Rudolf Kundiger, now quite unknown. In those days musical opportunities in Russia were surprisingly limited and it is reported that when Tchaikowsky was twenty-one years of age he was still innocent of knowledge of Schumann and did not know how many symphonies Beethoven had written. At the newly established conservatory, Tchaikowsky took up the subject of Harmony with Nicholai I. Zaremba who became director of the Conservatory in 1867-1871. Later Tchaikowsky studied orchestration under Rubinstein whose ideas upon the subject were, to say the least, both conventional and conservative.

EARLY WORKS.

Little record is made of the very earliest works of Tchaikowsky. One of the earliest was an overture called *The Storm* which was not published until after the death of the Master. Very singularly, but few of the people who knew Tchaikowsky as a youth ever imagined that he would attain great heights in music. There is something remarkably encouraging to those who start their musical work somewhat late in life in noting the fact that Tchaikowsky did not begin to attract attention until he was quite along in years and in fact did not commence to do any really serious work until he was in his twenties. The young composer won the friendship of Serov, whose works he regarded with the highest admiration and ranked higher than Richard Wagner. Sorov helped the ambitious Tchaikowsky in many ways.

When Nicholas Rubinstein founded the Conservatory at Moscow he endeavored to secure Serov as his teacher of theory but was unable to do so and Anton Rubinstein recommended Tchaikowsky for the post. The young man accepted and was appointed in 1866. In the same year he produced his first symphony and his efforts to secure adequate performances were baffled by Rubinstein who had not the foresight to see in Tchaikowsky a composer who would transcend in popularity all of the Russian writers of the time.

A BROKEN ROMANCE.

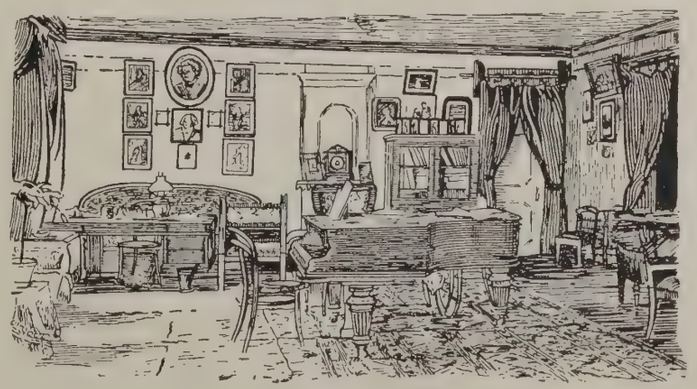
In 1868 Tchaikowsky, by dint of an enormous amount of labor outside of his regular prolonged hours of teaching, had produced works of decided interest which could not remain ignored. Among them was his second symphony based in part upon the folk songs of Little Russia, and the descriptive works, *Romeo and Juliet, The Tempest,* and an overture of a festival character upon the Danish National Hymn. His married sister proved a fine friend to him and entertained him for long periods at her home in the country. In the same year he chanced to meet Désirée Artôt, a French opera singer (pupil of Viardot-Garcia and Lamperti) who had gone to St. Petersburg as the star of an opera company. She was considerably older than Tchaikowsky but this did not deter him from asking her to be his wife nor did it keep her from accepting. Her mother and Tchaikowsky's father advised the young man to wait for a few years until he could insure himself a competence rather than undergo the humiliation of poverty. Early in the next year the fickle prima donna married a baritone at Warsaw.

BUSY YEARS.

After the desertion of his fiancée Tchaikowsky wisely buried himself in work, producing some of his most noteworthy compositions. Among these were an opera *Undine* (much different in style from his previous work *The Voyevode*), a symphonic poem, another opera, *The Oprichnik,* a string quartet, Opus 11; the pianoforte concerto in B flat minor; a musical setting of the *Snow Maiden;* a comic opera, *Vakoula and the Smith,* and the Third Symphony. He was also the music critic of a leading paper, the *Russky Viedomosti,* and taught most all day long although he was said to have found teaching extremely distasteful. The natural result of this was complete nervous breakdown, compelling him to go to Vichy, France, for the cure. On the way he passed some time at Beyreuth acting as critic for his paper. He was so utterly spent with all his exertions that he returned to Russia convinced that his end was approaching. His compositions were not meeting with the favor he had expected and the future seemed a dismal one. Only the cheering presence of his sister kept him from complete desperation.

A SINGULAR MARRIAGE.

A phase of eccentricity difficult to understand is seen in the singular marriage of Tchaikowsky with "a woman with whom I am not the least in love," and his very odd relations with another woman to whom he was greatly attached but whom he never met. The first of these women Antonina Ivanovna Milyukova apparently fell wildly in love with the rising composer and besieged him with letters courting his attentions. He called upon her and explained that he had no affection for her whatever, and that marriage was impossible. She persisted to such an extent that Tchaikowsky was convinced that her happiness would be blighted unless he took it upon himself to marry her. He represented his nervous ailment and uncertain future in such a way that she might be prejudiced against him



TCHAIKOWSKY'S DRAWING-ROOM AT KLIN.

TCHAIKOWSKY'S FATHER.

but she would have none of it and Tchaikowsky was apparently led as a kind of sacrifice to his principles to the altar. After marriage life immediately proved insufferable, and Tchaikowsky was compelled to run away from his wife and return to St. Petersburg where he was taken ill and remained unconscious for forty-eight hours.

His other affinity was quite as extraordinary. Mme. Nadejda Filaretovna von Meck was the widow of an engineer and the mother of eleven children. Although she never met Tchaikowsky, they corresponded at very frequent intervals in the most intimate manner. Learning of Tchaikowsky's poverty through a young violinist she set about to help him so that he might give more time to composition. It was difficult to approach so sensitive a person upon so delicate a matter but the well-to-do widow succeeded in persuading him to accept a yearly allowance.

Tchaikowsky left Russia and lived for a time in Switzerland and Italy. After a year his health was restored and the results of this "rest" were *The Fourth Symphony* and parts of *Eugen Oniegin.* This was followed by *The Maid of Orleans* and other most interesting works.

TARDY APPRECIATION.

All that Tchaikowsky accomplished was done in the face of incessant disappointment. In America and in England there had been some signs of enthusiastic appreciation, but in Russia, Germany, Austria and France, almost every thing that this great master wrote was received very coldly. This must have affected him greatly as he was so intensely emotional that when his friend Nicholas Rubinstein died he gave up composition for many months. In 1883 he completed his opera *Mazeppa* based upon a tale of Poushkin. The first performance at Moscow was so lacking in enthusiasm that Tchaikowsky escaped the humiliation of attending a second performance at St. Petersburg by running away to Paris. The Czar, however, called him back to the Russian capital and presented him with the order of St. Vladimir. Shortly thereafter *Eugen Oniegin* was given at the Royal Opera House and the public showed signs of awakening appreciation. Tchaikowsky after such interminable neglect was more than delighted. The result was that he took a new interest in all things,—even accepting offers to conduct his own works. New friends came to him with this radical change in his mental attitude toward the world. Carl Halir, Emil Sauer, Sophie Menter, Liadov, Edvard Grieg and others became his artistic intimates.

Meanwhile the composer's reputation was spreading very rapidly. The great Russians, Tanieff, Balikirev, Rimsky-Korsakoff and Ippolitov-Ivanov and others became strong champions of their colleague. On a tour to Southern Russia Tchaikowsky was surprised to be the recipient of great honors. At one concert he was crowned with a silver wreath. He deplored the fact that his reputation forced him to go on extended tours when he might be at home working. His concerts in Paris, London and Berlin were very conspicuous steps in his musical advance. (1888.) The *Fifth Symphony* as well as the music to *Pique-Dame* and *The Sleeping Beauty* added much to his fame. Another tour in 1889 brought him additional honors. In 1891 he was induced to come to New York on the occasion of the opening of Carnegie Hall. In 1893 Cambridge University conferred the degree of Doctor of Music upon him.

While in America Tchaikowsky conducted five concerts in addition to the first one in New York, making in all four in New York, one in Philadelphia and one in Baltimore. He spoke of the musical work in America in the highest terms. Indeed his trip to this country seemed to invest him with new vigor and even larger scope for it was after his return that he completed his famous *Casse Noisette Suite* (Nut Cracker Suite) and the glorious *Sixth Symphony,* a work that leaves a never to be forgotten impression upon all who hear it for the first time. This, the *Pathetic Symphony,* is unquestionably one of the few very great masterpieces of music.

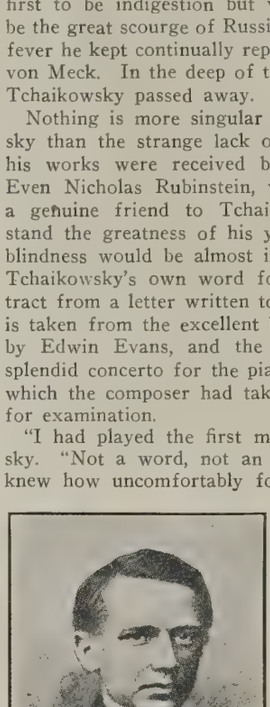
AN UNEXPECTED END.

Mme. von Meck, suffered financial reverses and wrote a note to Tchaikowsky stating that she was obliged to discontinue his allowance, but at the same time hoping that he would not forget one who had long admired him. This last phrase touched the super-sensitive Tchaikowsky to the quick and in the haste of the moment he wrote to Mme. von Meck resenting the thought that she could possibly entertain such an idea. This resulted in a rupture of their long and remarkable relations during which time neither one had met the other.

Tchaikowsky seemed in excellent health in the early part of 1893 except for occasional forebodings but late in October he became ill with what was thought at first to be indigestion but which later turned out to be the great scourge of Russia—cholera. Delirious with fever he kept continually repeating the name of Nadeja von Meck. In the deep of the night of November 6th. Tchaikowsky passed away.

Nothing is more singular with regard to Tchaikowsky than the strange lack of appreciation with which his works were received by his fellow countrymen. Even Nicholas Rubinstein, who often proved himself a genuine friend to Tchaikowsky, failed to understand the greatness of his young colleague. His purblindness would be almost incredible did we not have Tchaikowsky's own word for it in the following extract from a letter written to his brother. The extract is taken from the excellent biography of Tchaikowsky by Edwin Evans, and the work referred to is the splendid concerto for the piano No. 1, in B flat minor, which the composer had taken to Nicholas Rubinstein for examination.

"I had played the first movement," says Tchaikowsky. "Not a word, not an observation. If you only knew how uncomfortably foolish one feels when one places before a friend a dish one has prepared with one's own hands, and he eats thereof—and is silent. At least say something; if you like, find fault in a friendly way, but for Heaven's sake, speak—say something, no matter what! But Rubinstein said nothing; he was preparing his thunder, and Hubert was waiting to see what would happen in order to join this or that side. As a matter of fact I did not want any opinion on the artistic form of my work; it was only the purely technical side which was in question. Rubinstein's eloquent silence had a portentous meaning. It said to me, as it were, 'My dear friend, how can I speak of details when the whole offends me?' I took patience and played the concerto to the end. Again silence.



TCHAIKOWSKY AT 21.

"'Well!' said I, as I arose. Then sprang forth a vigorous stream of words from Rubinstein's mouth. At first he spoke quietly, but by degrees his passion rose, and finally he resembled Zeus hurling thunderbolts. It appeared that my concerto was worthless, and absolutely unplayable, that the passages were manufactured and withal so clumsy as to be beyond correction, that the composition itself was bad, trivial and commonplace, that I had stolen this point from somebody, and that one from somebody else, and that only two or three pages had any value, and all the rest should be entirely destroyed or entirely remodelled. 'For example, that! What is that really?' (and then the offending passage would be caricatured on the piano), 'and that? How is it possible?' etc., etc. I cannot produce what was the worst, the accent and the voice with which Nicholas Rubinstein said all this. In short, an unbiased spectator of the scene could only have thought that I was stupid, untalented, and a conceited spoiler of music paper, who had the impertinence to show his rubbish to a celebrated man."

And what manner of man was this whose music had outlived the short-sighted vision of the great Nicholas Rubinstein? The same book which furnished the above quotation gives us an authoritative picture of his home life. "The management of his household," we are told, "was left entirely to his servant Sofronoff, the composer being as innocent as a child in such matters. His brother relates that if by chance he ever did purchase anything for the house it was invariably of monumental uselessness. On the same authority we know his mode of living at that time was regularity itself. He rose between seven and eight and drank tea, mostly without anything to eat. He then read for some time, generally works of a philosophical character. . . . . Then he would go for a short walk, and his intentions for the day were now patent to those who knew him. If he had breakfasted in silence, and started for his walk alone, it meant that he would commence work on his return.

A TCHAIKOWSKY PROGRAM.

Tchaikowsky wrote in all ten operas, three ballets, six symphonies, seven symphonic poems, two masses, four orchestral suites, overtures, a pianoforte fantasia with orchestra, three concertos for pianoforte, a violin concerto, a sextet, much very excellent pianoforte music, songs, duets, pianoforte pieces and a *Treatise on Harmony* as well as a Russian translation of Gevaert's *Instrumentatión.*

		Grade.
1	PIANO EIGHT HANDS (2 pianos) *Mazurka* Opus 9 No. 10	3
2	PIANO SOLO, *Chanson Triste* Opus 40, No. 2	3
3.	VOCAL SOLO, *"Nur wer die Sehnsucht kennt"*	5
4	VIOLIN SOLO, *Andante Cantabile* (from quartet Opus 1)	4
5	PIANO SOLO, *Sweet Reverie*	3
6	PIANO DUET, *Marche Militaire*	4
7	VOCAL SOLO, *Don Juan Serenade*	6
8	VIOLIN SOLO, *Melody in E* Opus 42, No. 2	4
9	PIANO SOLO, *June*	5
10	PIANO SOLO, *Chant Sans Paroles*	4

Other excellent Tchaikowsky pieces for piano are *April* (Grade 4), *Dolly's Funeral* (Grade 2), *Funeral March* (Grade 5), *The Skylark* (Grade 4), *Valse* (Grade 3), *Troïka* (Grade 6).

The following extract from a letter of Tchaikowsky's to Mme. von Meck gives a very illuminating idea of the impulses that moved him in composition:

"Don't believe those who would persuade you that musical composition is a cool, reasonable work! Music which comes up from the depths of a soul in the agitation of inspiration is the only kind which is able to move, stir and deeply affect. There is no doubt that the highest musical geniuses have sometimes worked without inspiration. Inspiration is a guest, who comes not always at one's first call. Nevertheless, work has to be done continually, and the truly honest composer ought not to sit with clasped hands, pretending not to be in the humor to work. It is easy to fall into apathy and laziness, if you wait for inspiration without trying to work it up yourself. He must persevere, take patience and believe, and the inspiration will come inevitably to him who has been able to conquer his apathy. . . .

"I have learned to control myself. I am happy that I am not following in the steps of my Russian brothers, who suffering from disillusion and lacking perseverance prefer rest, and abandon their work at the first difficulty. This is the reason why they write so little and in the style of dilettanti, although they are highly gifted.

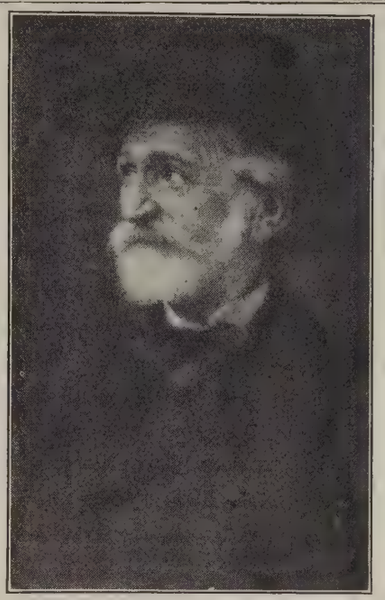
"You asked me how I set about the work of instrumentation. I never compose in an abstracted manner, that is to say, that my musical ideas come to me in their own proper form. In this way I invent the musical idea at the same time as its instrumentation."

TCHAIKOWSKY'S MOTHER.

TEN TEST QUESTIONS.

1. Name some eminent Russian composers contemporary with Tchaikowsky.
2. When and where was Tchaikowsky born?
3. With what famous Russian did Tchaikowsky study?
4. Where was Tchaikowsky's first post as a teacher?
5. Tell something of the romance that disturbed Tchaikowsky's early work.
6. Give some facts regarding Tchaikowsky's remarkable marriage.
7. When did Tchaikowsky visit America?
8. Was Tchaikowsky recognized by his colleagues?
9. Name some of the leading works of Tchaikowsky.
10. When and where did Tchaikowsky die?

Giuseppe Verdi



1813—The Real Verdi—1901

VERDI'S EPOCH.

Modern Italy—Italy as a united land—is about one-third as old as the United States. It was not until about 1871 that the numerous warring kingdoms, duchies, principalities and tiny republics had been wrought into one nation. Garibaldi, Cavour and Mazzini, forceful patriots all, succeeded in bringing the House of Savoy into power. A new Italy arose. Prior to that time insurrections, revolutions, border warfare and political crime had been the story of the old Italy. Whether social unrest really has a bearing upon the development of the most peaceful and æsthetic of arts is hard to determine, but it is certain that in many countries where music has flourished it has grown side by side with the horrors of war. That Verdi was born in such a country and that he spent his youth surrounded by the spirit of revolution has been regarded by many as one of the reasons for his virility and long continued activity.

VERDI'S BIRTH.

In a tiny room of a little inn at Le Rancole, a village in the Duchy of Parma, Giuseppe Verdi was born, October 10, 1813. Verdi's father kept a small grocery shop in one of the rooms of the inn. Here among the rows of drugs, spices, tobacco, matches, sugar and coffee Carlo Verdi and his wife, Luigia (Utini), lived a life of commonplace mediocrity, never dreaming that they were to have a son who would be commemorated by monuments all over the civilized world.

About one year after the birth of the little Verdi, Austrian and Russian troops passed through Le Rancole, carrying destruction and murder at every step. The women and children of the town hid in the little church. As the soldiers broke in the mother mounted to the belfry with the infant in her arms and there hid among the rafters until the soldiers had gone.

VERDI'S EARLY MUSICAL EFFORTS.

Among the belongings of the Verdi family was a precious little spinet that the great master preserved to the end of his days. Although the instrument was a poor one, it was doubtless all the family could afford. Once a poor instrument maker made over the instrument and inscribed in it the words:

"I, Stephen Cavaletti, have made these jacks anew and have covered them with leather and fitted the pedal and these together with the jacks, I have given gratis, seeing the good disposition of the boy Giuseppe Verdi for learning to play the instrument, which is in itself sufficient reward to pay me for my trouble."

Verdi's first teacher was the local organist Baistrocchi, who at the end of a year exhausted himself upon his pupil and confessed to the father that he could teach the boy nothing more. How true this was may be judged from the fact that the ten-year-old student succeeded his master as organist of the church at Le Rancole. In order to secure a common school education the boy went to Busseto, where he boarded with a friend of his father. Every Sunday he walked all the way back to Le Rancole to play the organ, and after the last service in the evening returned to Busseto. In Busseto Verdi was fortunate enough to become the protege of one Barezzi, who was the leading patron of music in the little city. In Barezzi's home Verdi came to know his future teacher, Provesi, maestro di capella and organist of the cathedral. Verdi studied with Provesi until he was sixteen years of age. Then with the assistance of Barezzi and a public fund in Busseto Verdi went to Milan. In Milan he was actually refused at the conservatory because the examining board came to the conclusion that he was lacking in musical talent. Verdi, however, determined to go on in spite of this academic stupidity. His next teacher was the able musician Lagavno, and with him Verdi remained for two years. In 1833 Provesi died and Verdi returned to Busseto to remain for five years.

A RUINOUS DECISION.

Verdi naturally expected that he would be the successor of Provesi, but the authorities at the church had gotten the idea that Verdi was only a fashionable composer and knew nothing of music outside of "profane" or operatic music. Consequently Verdi was blackballed, and thereupon the Philharmonic Society, which had always participated in the services of the church, entered the sacred edifice and rifled the archives until every scrap of music belonging to the society had been taken away. This was the beginning of a kind of civil war. Insults, affrays, riots, banishments, imprisonments and persecutions followed in its train. Eventually the Philharmonic Society was prohibited to meet.

VERDI'S FIRST PERIOD.

It is the custom of biographers of Verdi to divide his life as a composer into three periods. The second period is represented as beginning with the operas *Traviata, Rigoletto* and *Trovatore,* and the third period with the opera *Aïda.* Verdi's first period may be said to commence with the composition of his opera *Oberto, Conte di San Bonifacio,* written shortly after his marriage to Margherita Barezzi, daughter of his patron. *Oberto* was produced at La Scala with some success. On top of this, however, disastrous misfortunes fell to Verdi. Within a few months Verdi's wife and two children died. He was practically penniless and alone in the world. He had a commission to write a comic opera, to be called *Um Giormo di Regno.* He finished the task, but under the circumstances it seems hardly necessary to state that the opera was a complete failure. Verdi then determined to abandon his career, but the impresario Merelli persuaded him to go on. This resulted in the opera *Nabucco,* produced in March, 1842. It was an immediate and big success.

Verdi's Birthplace

Verdi's own narrative of his difficulty in perfecting *Nabucco* is very interesting. At first he absolutely refused to have anything to do with it. But Merelli locked the door upon him and would not take no for an answer. Next the librettist Solera had to be reckoned with. He refused to make changes that Verdi desired, and the composer turned the trick on him by locking the librettist in a room until he had made the alterations wanted.

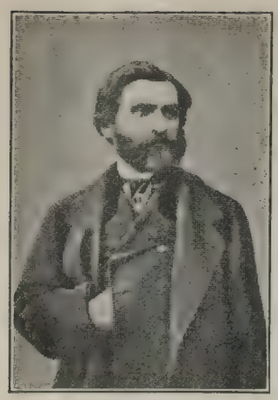
February 11, 1843, saw the *début* of another notable Verdi opera of the first period, *I Lombardi alla prima Crociata.* This met the displeasure of the Archbishop, who feared that the profane subject might be detrimental to his work. He endeavored to suppress it, but Verdi persisted in having it go on as it was written and the opera became the most successful opera of Verdi's first period, unless we except *Ernani,* which was produced at the Fenice theatre in Venice in 1844. By this time Verdi's fame was well established, and this new work upon the popular subject of Victor Hugo's *Hernani* carried his name to many distant cities. Here again, however, the acute political situation in Italy was reflected in the manner in which the opera was interrupted by the police during its rehearsals. Such a thing as a conspiracy upon the stage was regarded as dangerous and Verdi was compelled to change the opera considerably to comply with the pleasure of the police. During the next two years the musical world was treated to an exhibition of Verdi's fertility, for no less than four operas were produced. *Idue Foscari* (1844), *Giovanna d'arco* (1845), *Alzir* (1845), *Atilla.* In *Atilla* the political pulse of a country already at a fever heat was greatly inflamed. At its first performance there was a veritable riot of noise. The audience drowned out the orchestra and singers, and screamed, howled, clapped and stamped until it was exhausted. The police tried frantically to restore order amid a shower of umbrellas, hats, flowers, books and in fact everything at hand that was movable and could be used as a missile. Austria was then the governing power of that section of Italy. It is hardly necessary to note that Verdi was looked upon as a disturber of the peace.

Following this success apparently deserted Verdi for a time since his operas *Macbeth* (Florence, 1847), *I Masnaderi* (London, 1847), *Il Corsaro* (Trieste, 1848) and *La Battaglia di Legano* (Rome, 1849) were all failures. Fortune returned with the production of *Luisa Miller,* an opera written upon the plot of Schiller's *Kabale und Liebe.* This was produced in Naples in 1849 and is looked upon by many as the beginning of Verdi's second or more important period. However, Verdi was not yet to be assured of the constant success made by his later operas, for his *Stiffelio,* produced November 16, 1850, at Trieste, was a flat failure.

VERDI'S SECOND PERIOD.

The irritating political conditions which had influenced nearly every step in the life of Verdi continued to harass him in the writing of the first great masterpiece of the second period, *Rigoletto.* It was suggested that Verdi make a musical setting of Victor Hugo's *Le Roi s'amuse.* The police saw at once the ridiculous position in which a king (Francois I) would be placed upon the stage. Accordingly the whole *dramatis personae* was renamed. The king became a petty duke and the other characters assumed relatively unimportant positions. This, however, did not affect the success of the opera, which has remained for over sixty years a great favorite wherever Italian opera is sung. *Rigoletto* was first produced at Venice, March 11, 1851. It is reported that the opera was completed in forty days.

The next great success was the ever popular *Il Trovatore,* produced at Rome in 1853. This was quickly followed by *La Traviata,* in Venice (1853). *Il Trovatore* was immediately successful, but *Traviata* (like *Mme. Butterfly* in recent years) was a fiasco at



VERDI AT FORTY

first. Verdi was greatly disheartened, but realized that the actors had had more to do with the failure than the music. The tenor was half sick with a cold and the soprano, who was supposed to act the part of the dying *Camille* in this musical setting of Dumas' play, was so obese that when the physician assured her that she was wasting away with consumption the audience broke into a roar.

Traviata was followed by *Les Vêspres Siciliennes,* produced in Paris in 1855, and *Simone Boccanegra,* produced in 1857 in Venice. Neither of these operas are customarily ranked among Verdi's greatest operas.

Another political travesty took place when *Un Ballo in Maschera* was produced at Rome, 1859. The original title, *Gustavo III,* was very unsatisfactory to the police, as indeed were other passages in the opera. Verdi refused to make the changes and the manager of the theatre immediately threatened suit for $50,000.00. Verdi's independence, in spite of the unpopular government, had made him a hero, and wherever he appeared in the streets he was followed by a crowd shouting *Viva Verdi.* This had an even deeper significance, because the King of Sardinia was becoming very popular throughout Italy and was then upon the wave of fortune which later established him as King of Italy. This same Victor Emanuel was hailed in the word Verdi, which was considered by many as an abbreviation of the words "Vittorio Emmanuele Re D'Italia" (V.E.R.D.I), Victor Emanuel King of Italy. Therefore the ridiculous expedient of making Gustavus III the Governor of Boston was made, and the opera was produced with success, but with no less advertisement of the smouldering revolution which was soon to be the remaking of Italy.

Verdi's next operas were *La Forza del Destino* (St. Petersburg, 1862) and *Don Carlos* (Paris, 1867). Neither of these reached the heights of melodic invention represented by *Rigoletto, Trovatore* and *Traviata.* Meantime, conditions in the operatic world were changing noticeably. The public that had repudiated the music dramas of Wagner were beginning to realize that the German master was unfolding a new form of operatic art. Wagner's works were being produced at more and more theatres and operatic conditions in Paris were altering noticeably in favor of the rising school of French composers. All these forces must have influenced Verdi greatly, for we now find him entering his third period when he was to do his greatest work—a work even more remarkable because of the fact that the great Italian master was now approaching old age.

VERDI'S THIRD PERIOD.

About the time of the opening of the Suez Canal, Ismail Pascha, Khedive of Egypt, planned to inaugurate his fine new opera house. Unlike many Eastern potentates, Ismail was a man of fine discernment, excellent taste and good judgment. Accordingly, he applied to Verdi to write the opera. Verdi named a sum far in excess of what he believed the Khedive would pay, as the composer was not inclined to undertake the task. No objection was raised to the price, and Verdi finally accepted the task, and his most spectacular work was the result. The original sketch of the story was prepared by a great French Egyptologist, Mariette Bey. The idea of laying the scene back in ancient Memphis and Thebes proved highly successful from the artistic standpoint. Verdi received $16,000 for the work, but positively refused very tempting offers to go to Cairo and conduct the opera in person at the opening, November 24th, 1871. Soon thereafter the opera was produced in Milan, and remains to-day one of the most popular pieces in the repertoire.

Still more remarkable than *Aïda* are the operas *Otello* (La Scala, Milan, Feb. 5th, 1887, and *Falstaff* (La Scala, Milan, Feb. 9th, 1893). The latter, produced when Verdi was eighty years old, is unquestionably the most unusual example of musical creativeness in old age the world has ever known. It is as forceful and as sprightly as if it had been the first work of a vigorous youth. Although these two operas show that Verdi had recognized full well the ascendency of the wonderful music dramas of Richard Wagner, they are not influenced by the methods of Wagner except indirectly. They are a development of Verdi's own musical style. Compared with Verdi's earlier works they represent a different and superior order of craftsmanship, and as art works of a highly organized and subtle character they rank with the great productions of the masters of all nationalities.

VERDI'S OTHER WORKS.

Outside of Verdi's thirty operas very little is known of his other works excepting the beautiful Manzoni *Requiem.* How this came to be makes interesting reading. When Rossini died in 1868 it was suggested that thirteen representative Italian composers each take it upon themselves to write the different parts of a mass in honor of the famous composer who had passed away. When these different sections were composed and brought together it was realized that the effect as a whole was far from being what it should be—so the plan to produce the work was dropped. It is significant to note that of the thirteen composers participating only one name remains in wide renown, and that is Verdi. When the Italian statesman, Manzoni, died Verdi was asked to compose a requiem, and in this requiem he used the *Libera me* originally written for Rossini. The whole work is very dramatic—which, in a measure, accounts for its success in the concert hall in recent years.

Verdi's other works are little known and consist of a few secular and sacred songs and a string quartet. Regarding the last named, Verdi's friend, Leandro Campanari, has said: "The quartet was first given in Genoa by my quartet, known as the Campanari Quartet. Verdi was terribly nervous over the performance and kept sending Ricordi, the publisher, numerous telegrams about the manner in which it should be rendered. Finally when it was performed in Genoa he was delighted with the work and embraced me at the end. It may seem ungracious, but I am forced to state that the quartet which Verdi regarded so highly falls very far below the quartets of some other masters, and below the musical value of all his later operas."

VERDI'S PERSONALITY AND APPEARANCE.

It would be difficult to conceive of a more modest, retiring man than Verdi. Had he wished it, all manner of honors, titles, distinctions, etc., would have been heaped upon him. He demanded that those who addressed him should use the simple "Signor Verdi" and no other of the bombastic titles which Italian musicians of a different order sometimes affect. In 1860 he was elected a member of the Italian Parliament but retired shortly after his election. In 1875 the King made him a Senator. Verdi in honor to his ruler went to Rome and took the oath but never sat at a single session. He was very fond of his little estate at Santa Agata, near Busseto, and there he lived the life of a gentleman farmer. Music was debarred from his rural home, and it is said that the piano was not only frequently out of tune but often without strings.

In 1859 Verdi remarried, taking for his bride the well-known singer Guiseppina Strepponi. They had no children. They lived happily together until 1897 when she passed away, leaving the aged composer altogether desolate.

Verdi was of medium height, not over robust in build but active in all his movements. Combined with his natural modesty was a genial kindliness which those who met him never forgot. His private philanthropies were the most notable of any musician of his time. He was always willing and glad to help others when he felt that help was needed and deserved.

VERDI'S BENEFACTIONS.

The world will never know all that Verdi did for his fellow man. When wealth came to him in later years through the good business management of the famous music publishing house of Ricordi, Verdi actually sought opportunities to help the needy. After the production of *Falstaff* it is said that the powers that be proposed making him the Marquis of Busseto. Verdi replied that he did not wish to be made ridiculous, but only desired quiet and leisure to go on with his charitable works.

Verdi not only remembered his old friends and those who had helped him in his own professional career, but his will was also a long record of benefactions to hospitals, homes, asylums, and the most notable of all was the Casa di Ripposo (House of Rest) in Milan. This great monument to the famous Italian composer, under which his body rests, is one of the world's most notable charities? It is a Home for Aged Musicians, accommodating between one and two hundred men and women. The building is a splendid edifice, richly decorated with art works pertaining to music. It bears a strange contrast to the humble stone-tiled room in which the master himself was born. Verdi endowed the Casa di Ripposo munificently.

THE LAST DAYS OF VERDI.

VERDI'S LAST PORTRAIT

Verdi was taken seriously ill early in 1901. The attention paid to this modest, peasant-born Italian was significant of the emotional and patriotic character of his fellow countrymen. The King, the Ministers and the Senate sent regularly to his sick room to inquire regarding his condition. His favorite priest, Adelberto Catena, attended him frequently to administer the divine unction. Splendid friends were at hand to give him every comfort. The greatest of Italian musicians fell gently to sleep after severe suffering, January 27, 1901. His funeral was one of great pomp and dignity. Milan was draped in black from end to end. Hundreds of thousands filled the streets to pay their last tribute to their beloved *maestro.* The Senate convened in extraordinary session to prepare a memorial. In every school throughout the length and breadth of Italy Verdi exercises were held so that every child might do honor to his memorable life.

A VERDI PROGRAM.

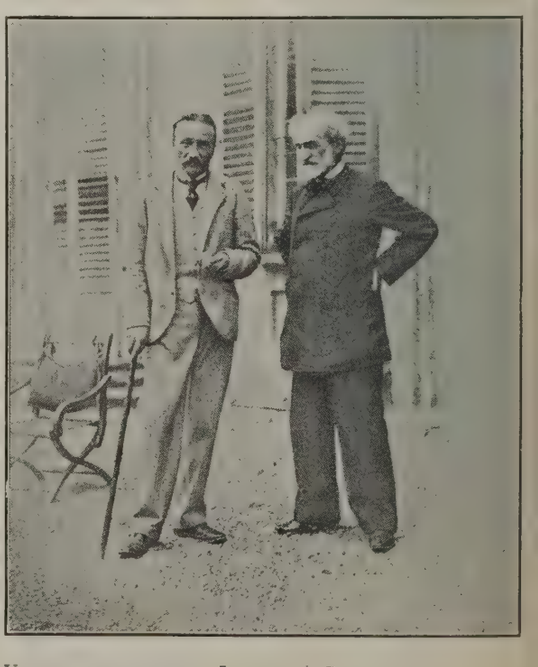
		Grade
1.	PIANO, Four Hands, *Anvil Chorus "Trovatore"*	3½
2.	BASS SOLO, *Infelice*	5
3.	VIOLIN SOLO, *Trovatore Fantasia*	3
4.	PIANO SOLO, *Rigoletto* (Arranged by Dorn)	5
5.	VOCAL TRIO, *Praise Ye* from *Attila*	4
6.	PIANO DUET, *Triumphal March* from *Aïda* (Arranged by Engelmann)	5
7.	SOPRANO SOLO, *Ave Maria* from *"Otello"*	6
8.	PIANO SOLO, *La Traviata* (Arranged by Dorn)	4
9.	VIOLIN SOLO, *Un Ballo in Maschera* (Arranged by Singelée)	5
10.	PIANO SOLO, *Misere* from *"Trovatore"* (Arranged by Gottschalk)	7

TEST QUESTIONS OF THE LIFE OF VERDI.

1. Describe the period in which Verdi lived.
2. Was Verdi precocious as a child?
3. Who were Verdi's teachers?
4. Give an account of Verdi's experience at the Milan Conservatory.
5. What were Verdi's greatest successes in his first period?
6. Tell how Verdi participated in the political turmoil of his time.
7. What are the notable works of Verdi's second period.
8. Was Verdi influenced by Wagner?
9. What are Verdi's greatest masterpieces.
10. Describe Verdi's charities.

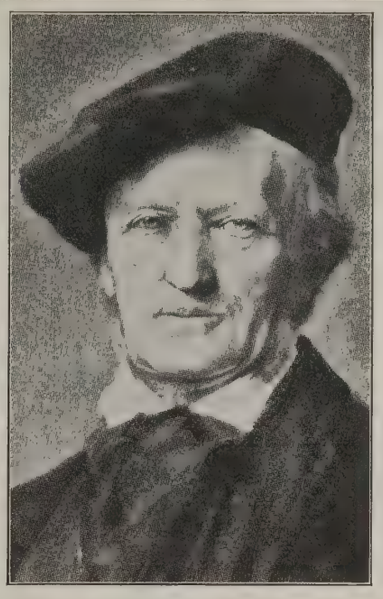
BOOKS ABOUT VERDI.

Compared with Wagner, Beethoven or even Richard Strauss, little has been done to celebrate this great master in books. Works of a biographical character by Crowest, Pougin and Visetti have been published in English. One of the best of all the Verdi biographies is that published in Italian by G. Ricordi, written by G. Bragagnolo and E. Bettazzi, to which continual reference was made during the preparation of this sketch.



VERDI AND HIS FAMOUS LIBRETTIST BOITO WHO WAS ALSO FAMED AS THE COMPOSER OF MEFISTOFELE

Richard Wagner



1813—THE REAL WAGNER—1883

"I have only a mind to live, to enjoy—i. e., to work as an artist, and produce my works; but not for the muddy brains of the common herd."

WAGNER'S PERIOD.

War-mad Napoleon Bonaparte, drunk with the blood of conquest, held his iron sceptre over Germany until that nation arose to put an end to the man whose name meant desolation. The fight of liberation from the war lord commenced in 1813, the very year of Richard Wagner's birth. Indeed in Leipsic, where the great master was born, Napoleon's army was held for three monstrous days. Then Germany was merely a loose confederation of states in which Austria was the dominant one. Metternich, the Austrian politician, sought to hold all other German states in abeyance to Austria. Gradually Prussia, by right of might, came to be the ruling state. It was not, however, until Prussia had been engaged with Denmark, Austria and France in costly wars that the Prussian King William became the German Emperor.

Like his contemporaries Wagner lived through these empire-building times, but unlike many of them he felt the spirit of iconoclasm,—the note of revolution which marked the re-making of Germany. He chose at the very outstart no less than Beethoven as his musical model, and in the drama Shakespeare was his ideal. Of all the great men and women of his own time there was none to whom Wagner bowed in artistic allegiance. Even Liszt, probably Wagner's dearest friend and mentor, held himself in awe of his son-in-law.

ANCESTRY AND EARLY YEARS.

Richard Wagner's father (Friedrich Wagner) and his grandfather (Gottlob Friedrich) both held inconsequential government positions of a clerical nature. His mother, Johanna Rosina Bertz, had nine children, of whom Richard (rightly Wilhelm Richard) was the youngest. Of these children the only other son to attain fame was Albert, who became an actor and singer of renown and later the stage manager at Berlin. His daughter Johanna became a famous soprano, being the first *Elizabeth* in *Tannhäuser*. Wagner's sister, Clara, was known as a successful singer and his sister Johanna Rosalie achieved fame on the stage. In October, 1813, one of Napoleon's carnivals of carnage left a wall of dead men around the city of Leipsic and in the epidemic that naturally ensued Richard Wagner's father died, leaving his wife in impoverished circumstances. With a large family and little means his widow married Ludwig Geyer, an old friend of Wagner's father. Geyer was a singer, actor, portrait painter and author. His influence upon the career of his stepson was most marked.

WAGNER'S EARLY YEARS.

At "The House of the Red and White Lion" (No. 88 Hause Brühl) Wilhelm Richard Wagner was born May 22, 1813. Shortly thereafter he was taken to Dresden, where his stepfather was employed in the theatre. At the Kreuzschule he was entered under the name of Richard Geyer. Richard was only eight years old when Geyer died. In school the boy manifested a great talent for the classics and made translations of the first twelve books of Homer's Odyssey out of school hours. His early creative tendencies were dramatic rather than musical. We learn that he spent two years in writing a tragedy in which all of the two and forty characters died before the fall of the last curtain.

He was devoted to music but detested anything like regular practice. He preferred to pick things out "by ear" and that fingering was best which came first. As a consequence of this his playing was always deficient,—an annoying handicap. Occasionally von Weber, then widely acclaimed because of his *Der Freyschütz*, visited the home of Wagner and the impressionistic boy naturally aspired to be a greater Weber.

WAGNER LARGELY SELF-TAUGHT.

Returning to Leipsic in 1827 Wagner immediately fell under the fascination of the works of Beethoven. He borrowed a copy of Logier's *Science of Harmony and Practice of Composition,* and set to work to teach himself. Self-study in harmony has been made more or less simple by modern works but Logier's treatise must have been a test of Wagner's enthusiasm. However, he found the very difficulties "provoking and fascinating." His first attempts at composition were made in secret, resulting in a sonata, a quartet and an aria. Thereafter for a very short time he was placed under the musical instruction of Gottlieb Müller, who found it next to impossible to do anything in the way of systematic teaching with the romantic boy. However, the young composer did succeed in writing an overture which was performed under Dorn at a Leipsic theatre The orchestration of this was so crude that the audience howled with laughter.

Wagner matriculated at the University of Leipsic, attending the philosophical course. Music, however, claimed him again, and we find him under the instruction of Theodor Weinlig, cantor of the Thomas Schule, with whom he remained for only six months. This was the last regular musical instruction Wagner ever had. Thus we may say that one of the greatest masters of music spent less than one year under regular teachers.

FIRST COMPOSITIONS.

Wagner's first published composition was a sonata which in many ways is quite as conventional as from Haydn or Mozart. A four hand polonaise in D followed and then a Fantasia in F sharp minor for piano. None of these works indicate the Wagner of the future. When he was eighteen one of his overtures was performed at the Gewandhaus and was favorably received. At nineteen he had written a symphony which was performed by the famous Leipsic orchestra in 1833. When Wagner presented it to Mendelssohn with the hope of another performance, Mendelssohn looked over the manuscript, tucked it away in some pigeon-hole and nothing was heard of it again until 1872 when the orchestral parts were found in an old trunk at Dresden. His work thus far was a kind of reflection of the classicalism of Mozart and Beethoven and did not indicate the great iconoclast of the music of the future.

FIRST OPERAS.

At the age of twenty Wagner became chorus master at the little theatre in Würzburg where his brother Albert was the stage manager. There he received the munificent salary of ten florins a month. He had already made an attempt at an opera which was to have been called *Die Hochzeit* (The Marriage.) While at Würzburg he mapped a second work which unlike the first was completed although it was not performed until 1888. In other words *Die Feen* waited just fifty-five years before its first performance was given at Munich. The opera has never been ranked with the great music-dramas of Wagner. He next sketched another opera entitled *Das Liebesverbot* (Measure for Measure) which also failed to bring success to its composer. Wagner, however, was gaining experience very rapidly. In 1834 he became conductor of the Magdeburg Theatre and in 1836 of the opera at Könisberg. In the latter city he married the actress Wilhelmine Planer, from whom he separated in 1861. At Königsberg he wrote an overture, *"Rule Britannia,"* a companion to his *Columbus* overture which he had already had performed at Magdeburg. The following year we find Wagner the conductor at Riga where he commenced work upon his first opera of note, *Rienzi, the last of the Tribunes.*

IN PARIS.

Wagner set his eyes upon Paris where Meyerbeer was making continual triumphs with spectacular works. Thence he went in July, 1839. Part of the journey was by water. A terrific storm at sea brought to mind the legend of *The Flying Dutchman,* and he resolved to write an opera upon the subject. At Boulogne he met Meyerbeer, who spent upward of four weeks in advising Mendelssohn as to his work in Paris. Although Wagner remained in Paris until 1842 he left without making anything like the impression he had anticipated. Indeed the most impressive music he heard in the great city of light was the howling of the wolf on his door step. He was reduced to writing cheap songs, making hack arrangements for cornet and piano of the banal dances of the day. Imagine the composer of *Parsifal* laboriously writing out a piano arrangement for such an obscure work as Halévy's *Reine de Chypre.*

OPENING OF THE FEST SPIELHAUS AT BEYREUTH IN 1876.

Cosima Wagner.

When he submitted his sketches for the *Flying Dutchman* to the director of the opera he was politely informed that the libretto was all right but that the music was impossible. Accordingly he was obliged to dispose of his libretto without the music. The *chef d'orchestre* Dietsch wrote the music and the work when produced was a fiasco.

IN DRESDEN.

In October, 1842, after numerous rehearsals Wagner's *Rienzi* was produced in Dresden with exceptional success. This opera is a more or less conventional work of spectacular type and had Wagner desired to continue his works in this line he might have lived in ease for the rest of his days, but that was not Wagner. He felt great creative functions in his imagination demanding new works for a new era in music. The opera-goer wanted convention rather than originality and the *Flying Dutchman* failed miserably. The Dresden public, however, recognized Wagner's efficiency as an operatic producer and made him conductor. There he brought out the greatest operas of his most illustrious predecessors, such as *Don Giovanni, Der Freyschütz, Fidelio,* etc., and during the six succeeding years gained vast experience in the technic of his art. While in Dresden he wrote the biblical scene for three choirs entitled *Das Liebesmahl der Apostel* (The Last Supper of the Apostles). In 1844 his opera *Tannhäuser und der Sängerkrieg auf Wartburg* was completed. More radical than the *Flying Dutchman,* the first presentation of this opera in 1845 brought Wagner even more enemies than his previous fiasco.

The gradual development of musical taste resulted in making *Tannhäuser* one of the most popular of all operas, yet the pitifully slow manner in which this opera was accepted at the start must have been soul trying to Wagner. After the performance in 1845, the next theatre to accept it was Weimar (1849), then Wiesbaden (1852), Kassel (1853), Munich (1855), Berlin (1856), Vienna (1857), etc.

PLANNING A GLORIOUS FUTURE.

Notwithstanding the attacks upon *Tannhäuser,* Wagner at once commenced to plan even more complex and advanced works. There were *Lohengrin, Die Meistersinger* and *Der Ring des Nibelungen.* When *Lohengrin* was finished in 1848 Wagner found that the failure of *Tannhäuser* made it next to impossible for him to do more than induce the operatic authorities to give the Finale to Act III. This was done as a special concession upon the 300th anniversary of the Royal Court Orchestra. The work was not given until 1850 (August 28) when the loyal Franz Liszt came to Wagner's rescue and presented it at Weimar. Wagner, then in exile, dared not brave arrest to hear his own work. It was not until May 31, 1861, in Vienna that the great composer was able to hear his most loved work.

Nothing daunted by these exasperating setbacks Wagner worked as few men who have ever lived have labored. In addition to his operatic works, his conducting, the writing of the dramas for his famous stage pieces, he in some miraculous way found time to produce an extraordinary number of essays upon such varied subjects as *Art and Revolution, Art and Climate, Judaism in Music, Recollections of Spontini,* etc.

In 1848 Wagner commenced work upon an opera, *Siegfried's Tod* (*Siegfried's Death*). The greater part of it was said to have been used later in *Götterdamerung* (*The Twilight of the Gods*).

Meantime, Wagner began to see that, in order to carry out his lofty artistic ideals, he would need something more than the conventional theatre. He longed for a building erected upon his own lines where he might reign supreme. Accordingly, he presented to the Saxon Ministry a "Proposition for a National Theatre in the Kingdom of Saxony." Wagner's application remained unanswered.

Wagner's Mother.

IN EXILE.

The repression of his ambitions led Wagner to take sides with the Revolutionary movement. In 1848 the people of Saxony sought larger civic liberties. They demanded among other things trial by Jury, a free press and most of all a constitution. Wagner himself even went so far as to advise the abolition of the standing army and the aristocracy. He was particularly vehement against just the kind of militarism which later fathered so many tragic days in Europe. The final crash came in 1849 when the King of Saxony dissolved the "Diet." The people revolted at once and bloodshed commenced. The Prussians, however, put the revolutionists to flight and the cause of Republicanism in Saxony was lost. Wagner was forced to escape and could think of no better place than Weimar where his friend Liszt greeted him with open arms. Liszt was preparing Tannhäuser for performance, but on the morning of the day of the first performance Wagner was forced to flee again to escape arrest. Accordingly, he went to Paris, via Zurich. His stay in Paris was very short as he saw slender prospects for the production of his operas. He returned to Zurich for a stay of approximately ten years—the most productive years of his life. With little or no direct income, both he and his wife were obliged to depend upon the benefactions of friends to a great extent. His wife tried to persuade him to write an opera in popular style to meet Parisian favor, but Wagner would have none of it. One of his first works in Zurich was a prose drama, *Wieland, der Schmeidt.* By 1852 he had finished the poems of the *Nibelungen Trilogy,* which were published privately in the succeeding year. In 1854 he completed *Das Rheingold,* in 1856 *Die Walküre,* and *Tristan und Isolde* in 1859. In the meanwhile he found time to conduct concerts, produce *Tannhäuser* in Zurich and deliver occasional lectures upon the music drama, to say nothing of writing an unheard of number of most interesting letters. In 1855 he conducted eight concerts for the London Philharmonic Society. Wagner found the public enthusiastic, but the critics hidebound and cold. Consequently he was glad to leave England.

He returned to Zurich via Paris. By this time Wagner had become very popular in certain parts of America and Wagner nights were frequently given in Boston at the very hour when doubting Europe was doing much to frustrate its great genius. Wagner, however, was not tempted by the invitation to visit America alhough he needed money badly.

MORE TRIALS.

In 1861 by special order of the Emperor *Tannhäuser* was brought out in Paris amid such an uproar as was probably never heard in a theatre. The French would not put up with a radical German work at that time. After three disastrous performances the work was withdrawn. Wagner was then fortunately amnestied and learned with joy that *Tristan und Isolde* was about to be produced in Vienna. This hope was banished when he learned that after 57 rehearsals the work was given up as impracticable. Nevertheless, the joy of hearing his Lohengrin performed for the first time thirteen years after it had been penned, encouraged him to go on with his composition. He immediately undertook the completion of *Die Meistersinger* (produced June 21, 1868, at Munich) and *Der Ring des Nibelungen.*

Siegfried Wagner.

ROYAL ASSISTANCE.

In the meantime Wagner had been summoned to Munich where King Ludwig II offered him his assistance (1864). *Tristan und Isolde* was brought out under von Bülow at the court theatre in 1865. Many enemies arose to repudiate the artistic beliefs of Wagner and in consequence he retired to the village of Triebschen on Lake Lucerne where his greatest work upon the *Ring* and *Die Meistersinger* was done.

WAGNER'S SECOND MARRIAGE.

Wagner's devotion to his first wife in the early years of their marriage did not develop with time. "Mina" Planer was material and when the world laughed at Wagner and refused to provide him with a living she found him a "monster of genius" intolerant, unfaithful and insufferable. She left him to reside with her relatives. When Wagner went to Munich for the production of *Tristan und Isolde* he met Cosima von Bülow, daughter of Franz Liszt, and the Countess d'Angoult. A mutual infatuation arose which culminated in their marriage, Aug. 25th., 1870, about one year after the dissolution of the unhappy marriage of the von Bülows. Cosima devoted her life to the Wagner propaganda and her son Siegfried Wagner became the musical successor of his father, although his works have never approached the least of Wagner's masterpieces.

THE GREAT FESTIVAL THEATRE.

In 1871 Wagner saw an opportunity to carry through his project for a Festival Theatre which he had held in his mind for twenty-three years. The place determined upon was Bayreuth and by means of Wagner societies formed "all over" Europe, the most unusual theatre in the world was opened in August of 1876, when the *Ring* was given before an audience representative of the best brains of Europe. Notwithstanding a great artistic success the theatre proved a huge failure financially. Wagner went to London to give concerts at the Albert Hall with the hope of recovering, but this brought him little return. Gradually, however, the royalties upon his works placed him in a more and more comfortable position. We next find him engaged upon his sacred stage spectacle (Buhnenweihfestspiel) *Parsifal.* This was completed and produced in July of 1882.

THE END.

His health began to fail in the latter part of 1882 and he removed to Venice. There is lived in much elegance in the Pallazzo Vendramini on the Grand Canal. Little musical work was done except one appearance at the Liceo Marcello when he conducted his Symphony in C. His stomach trouble and heart trouble grew steadily worse and on February 13th, he was seized with a violent attack from which he never recovered. His widow declined the offer of a public funeral in Venice and the body was taken to Bayreuth, where after a simple ceremony the great composer was interred in the lovely Garden behind his residence "Wahnfried."

WAGNER'S CHARACTER.

Wagner's character was enigmatic in the extreme. One moment eccentric, another rational, another coarse, another exquisitely refined—now an ingrate, now a loyal friend, now an æsthete, now licentious,—how can one define this "monster of a genius?" Never politic, his discourtesy made armies of enemies who made his own life much harder to live. While he loved luxury and demanded silken robes in which to write he at the same time hesitated about coming to America where he knew a fortune awaited him. Making all due allowance for the fact that Wagner loved to pose, we have in him one of those rare cases of a man apparently controlled from without by those inexplicable forces which make for incessant creation in art.

WAGNER'S REFORMS.

Wagner's great predecessor Gluck sought to make his operatic music appropriate to the meaning of the text. Wagner went further and endeavored to have the music itself connote ideas. This he did by the ingenious system of associating a short theme or motive (leitmotif) with an idea and so identifying it with that idea that an intelligent listener could not fail to recognize it as it appeared in the vocal or orchestral parts. Many of these motives are repeated time and again but usually with slight variations in rhythmic and harmonic treatment. Again Wagner employed the recitative more continuously than any of his predecessors.

WAGNER'S APPEARANCE.

Wagner was somewhat under middle height, had blue-grey eyes, wore glasses, had brown hair and was very quick in all his movements.

WAGNER LITERATURE.

Like Shakespeare and Napoleon huge libraries of books about Wagner and his works have been published. Of all these perhaps the most helpful are Julien's *Wagner, His Life and Works;* W. J. Henderson's *Richard Wagner, His Life and Dramas;* H. T. Finck's *Wagner's Life and Works* (two volumes of great importance). W. S. B. Matthews' *How to Understand Music* includes a very vivid description of most of the Wagner music dramas. Wagner's published letters cover from two to three thousand pages of fine type and are issued in various collections.

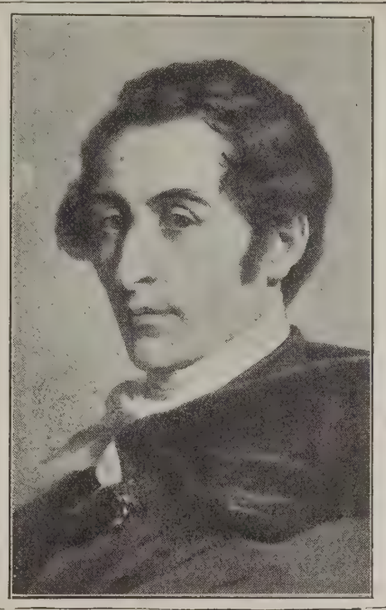
A WAGNER PROGRAM.

	Grade.
1. Piano Duet, *Wedding March....Lohengrin* (Arranged by S. Jadassohn)	3
2. Piano Solo, *Elsa's Dream.....Lohengrin* (Arranged by Liszt)	5
3. Vocal Solo, *O Thou Sublime Evening Star, Tannhäuser*	4
4. Violin Solo, Prize Song.....*Meistersinger*	5
5. Women's Chorus, *Whirl and Twirl, Flying Dutchman*	5
6. Piano Duet, *Magic Fire Music....Walküre*	4
7. Piano Solo, *Siegmund's Love Song. Walküre*	6
8. Piano Solo, *Wagner Fantasie*..... (Arranged by Engelmann)	11
9. Vocal Solo, *Traüme.....Tristan und Isolde*	5
10. Piano Duet, *March.....Tannhäuser*	4
11. Vocal Trio, *Song of the Rhine Daughters, Götterdämerung*	3
12. Mixed Chorus, *Pilgrims Chorus. Tannhäuser*	4

TEN TEST QUESTIONS.

1. To whom did Wagner owe artistic allegiance?
2. When and where was Wagner born?
3. State some facts about Wagner's musical education.
4. What work did Wagner produce when he was 19?
5. What was Wagner's first successful opera?
6. What famous musician helped Wagner in Paris?
7. Why was Wagner obliged to leave Germany?
8. What famous king aided Wagner in his work?
9. Name five of the leading music dramas of Wagner.
10. When and where did Wagner die?

Carl Maria von Weber



1786—The Real Weber—1826

"What Love is to Mankind, Music is to Art."

WEBER'S PERIOD.

With the coming of Weber we witness a great and significant change in German art. Prior to that time the artistic and social life of the upper circles in Eastern Europe had been very openly influenced by art ideals coming from the Latin countries. We should think of Weber as living in a period comparatively recent. Indeed he was not born until after the British had evacuated New York City. It was just about this time that Napoleon received his first commission, and it is very clear to all those who have gone over the life of Weber very closely that the intense German antagonism to the Corsican, whose chief fame rested upon his success as a War Lord, had much to do with Weber's own art development. Weber detested everything pertaining to Napoleon and held fast to everything German. For this reason he left nothing undone to create a truly German spirit in the opera of his country. Indeed, he is known as "the father of German opera." Some years after Weber's death, when his remains were reinterred at Dresden, Richard Wagner said in his funeral oration, which took the form of a farewell, "There never was a more German composer than thou. * * * Britain does thee justice; the Frenchman admires thee! But only the German can love thee! Thou art his own, a bright day in his life, a drop of his blood, a particle of his heart!"

Another outstanding phase of Weber's accomplishment in musical art must be noticed. He is credited with being the founder of modern romanticism in German musical art. What, first then, is the meaning of romanticism as the instance of Weber defines it? When *Der Freyschütz* was produced the critics tried to talk down the immense popular favor with which the opera was greeted by pointing out that it could not be regarded as a great masterpiece since it did not follow the prescribed formal lines accepted and employed by the great masters previous to Weber. Here we divine the pertinent difference between Romanticism and Classicism. Classicism holds fast to regularity, pure beauty of line, evident symmetry, traditional formal outlines. Romanticism invites most of all the unexpected, the novel, the imaginary, the legendary, the strange, the mythical, the supernatural, the fantastic, the anarchic, the extravagant, the lawless. For such a reason then Wagner, Chopin, Schumann and Debussy might be regarded as Romanticists, while Handel, Mozart, Haydn and, in a broad sense, Johannes Brahms would be ranked as Classicists.

WEBER'S ANCESTRY.

One may find frequent references to the family of Weber comparing it with that of Bach. There is really small basis for comparison either in number or in talent. The first member of the family known to be musical was Johann Baptist Weber, made a Knight or Freiherr in 1622, and thus becoming entitled to the coveted prefix "von" of which Carl Maria was so proud. Joseph Franz Xavier, brother of John Baptist was known as a fine amateur. Fridolin, his son, was musically inclined and the son of Fridolin, also known as Fridolin von Weber, was a violinist and singer. Fridolin had four daughters, Josepha, Aloysia, Constanza and Sophie. Constanza became the wife of Mozart. Fridolin's brother, Franz Anton von Weber, was the father of Carl Maria von Weber. Weber thus was a cousin by marriage of Mozart.

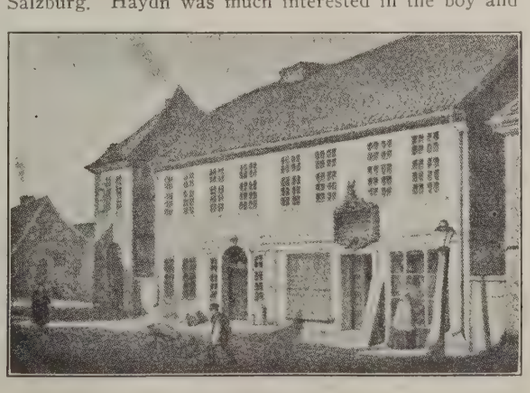
Franz Anton von Weber, whose career was quite as picturesque as it was irresponsible, did not become a professional musician until he was forty years of age. There can be little doubt that it was from his father that Weber inherited his nomadic inclinations and also very probably the tendency to the disease that carried him off. Franz Anton von Weber was a violinist, viola player, double-bass virtuoso and traveling theatrical impresario. He enjoyed the friendship of many famous musicians including Joseph Haydn, who taught Carl Maria's elder brothers. It was his great desire to have a son who might in some way equal Mozart in precocity. In 1785 he married for the second time; his bride being Genoveva von Brenner, a singer. His checkered career, ranging from the lot of the soldier to that of the wandering Thespian and the court official, was in many ways a menace to the broader development of his talented son.

WEBER'S YOUTH.

Carl Maria Friedrich Ernst von Weber was born at Eutin in Holstein (Germany), December 18th, 1786, where his father was director of the town band. Weber did not at first show any signs of gratifying his father's desire to have a son who might be a precocity. Accordingly the child was tried at painting, drawing, engraving, etc., at none of which studies did he show any particular talent. During the boy's early years we find the father obliging his family to follow the more or less precarious livelihood of the traveling theatrical company. This company in fact was made up in part by members of his own family. We find them jumping from city to city, now Vienna, now Meiningen, Cassel, Erlangen, Augsburg, Nuremberg and it is not hard to see why the boy's musical education was more or less fragmentary.

WEBER'S TEACHERS.

Weber's first teacher in music was his father, who was so irregular in giving instruction that the results were of little consequence. In 1796, on one of the family's theatrical tours, they stopped in Hildburghausen where Weber received his first real lessons from an oboist named Heuschkel. Heuschkel was also an able organist and pianist. His influence upon the boy was most excellent. During the following year Weber studied with Michael Haydn, (brother of Joseph), at Salzburg. Haydn was much interested in the boy and



WEBER'S BIRTHPLACE.

Weber reciprocated this interest by dedicating his first compositions to Haydn (six fughettas). Next at Munich (1798-1800), Weber was fortunate enough to come under the instruction of the court organist Johann Neponmk Kalcher, who taught him composition, and also Valesi (real name Wallishauser), a fine singing master.

In 1799 when the boy was thirteen years old he wrote his first opera *Die Macht die Liebe und des Weins* (The Might of Wine and Song). The manuscript of this uncompleted work was lost in a fire. While in Munich the youth became much interested in the subject of lithography, meeting the inventor Aloys Senefelder. He went so far as to acquire the skill to engrave his own *Variations for Pianoforte*, Op. 2, himself. Weber and his father saw a great future for this new industry, and some improvements in process the boy is said to have discovered induced the father to move to Freiberg, Saxony, because he thought that there were larger opportunities for them in this new field. The venture, however, was not a success and the move served only to raise Weber's interest in dramatic music. His next venture was an opera *Das Waldmädchen*, which attracted favorable notice when presented at St. Petersburg, Vienna, Prague, Chemnitz and Freiberg. This probably enabled the family to return to Salzburg where Weber resumed his studies with Michael Haydn. A third opera now made its appearance, *Peter Schmoll und seine Nachbarn*. Note that Weber's stage childhood made a very powerful impression upon his work. Living behind the scenes and associating with famous actors he came to know the craft of the theatre probably better than any other great operatic composer, not even excepting Richard Wagner.

In 1803 the Webers went to Vienna where the son studied with Abbé Vogler, who in turn secured the young man the post of Kapellmeister at the Breslau City Theatre.

AN UNFORTUNATE EXPERIENCE.

The Weber family passed through many curious and interesting vicissitudes. The old father, who thought nothing of assuming the title of Major, went everywhere with his son and proved more of a burden than a help. In 1801 they tried hard to raise funds by selling their lithographic inventions to the publisher Artaria, in Vienna, but failed. Finally after the young man had tired of music teaching he secured an appointment as Music Intendant to Duke Eugen, of Würtemberg. Then he became private secretary to the profligate Duke Ludwig at Stuttgart. There in an atmosphere of dissipation, Weber tried to hold his own by philosophical studies. He enjoyed reading Kant and other of the great German thinkers, but the vicious life of the court was quite too much for a young man who had had, to say the least, a very irregular bringing up. The Duke did not hesitate to stoop to dishonest means to keep up the income necessary for his carousals and von Weber was often put to it to see that the necessary revenue was forthcoming. It mattered little how the money came so long as it came in sufficient measure.

On many occasions the Duke's brother, the King, took Weber to task for the shortcoming of his master. Once, after a severe tirade, the composer left the royal chamber in a rage. At the door stood a laundress with a basket of soiled clothes. She inquired the way to the laundry. "In there," shouted Weber, "there is the Royal Laundress." This incensed the King so much that he ordered Weber's arrest but the Duke secured his pardon. However, when a servant planned to secure the Duke a loan through fraud the blame fell upon Weber and he and his father were arrested only to be banished perpetually from Würtemburg.

WEBER AT THE TIME OF HIS RESIDENCE IN STUTTGART.

What seemed like a misfortune was in reality great good fortune for the composer, who was gradually bartering his talents for high living. Although his banishment occurred just at the moment when preparations for his newly-written opera *Silvana* were in progress, Weber was not discouraged. This opera was given at Frankfort-Am-Main, September 16th, 1810, with Karalina Brandt, Weber's future wife, in the leading role. The next year a one-act singspiel (operatic skit) called *Abu Hassan* was given in Vienna. At Mannheim his first symphony was brought out with notable success.

WEBER'S LITERARY INCLINATIONS.

Little attention has been paid to Weber's literary inclinations probably because they remained ungratified in the measure the world expects from an aspiring writer. We know that he aspired to conduct a musical journal, commenced a musical dictionary, finished part of a musical novel called *The Musician's Life (Tonkünstler Leben)* and often wrote long commentatory articles to the daily papers explaining his purposes in presenting certain operatic works. Indeed, in appraising Weber's work as a musician it is as a composer and director of dramatic music that he looms largest.

WEBER IN PRAGUE.

In 1813 Weber was appointed Kapellmeister of the National Theatre, at Prague, Bohemia. With characteristic German thoroughness he set to work to learn the Bohemian language and was soon able to talk with more or less ease. His work at Prague was so successful that he was called to Dresden in 1817 to conduct the Royal Opera. It was there that he commenced and completed the work upon which his fame chiefly rests, *Der Freischütz*. This opera embodied so many new and radical departures from the old Italian type of opera that it is often called the first German opera. There can be no question that it influenced Richard Wagner very greatly in his work. Weber employed a libretto written upon the theme of a novel by Apel. The opera met with immense and immediate success. It is interesting to note that Weber at one time thought of writing an opera on the Tannhäuser legend.

Fate was now favoring Weber in all but one thing. With increasing duties his health commenced to run down and the way to the end was clear. In 1817 he married Caroline Brandt, formerly a soubrette in his companies. They lived very happily and devotedly and several children were born to them. Weber's next works were the music to *Preciosa*, which was completed in three weeks, and a light opera, *Die Drei Pintos*. His settings of Körner's *Leyer und Schwert* and *Kampf und Siege* struck a strong patriotic note which added to his increasing popularity. In 1823 his *Euryanthe* (revived at the Metropolitan, New York, 1915) was given in Vienna. It did not meet with the success that had greeted *Der Freischütz*.

Weber was now famous but after the fashion of all ages those who knew him best were the last to realize that he was regarded with honor throughout the land. Indeed, when the manager (Intendant) of the Royal Opera at Dresden went to Berlin and found Weber greeted by rows of admirers, hats in hand, the Intendant exclaimed, "Sind Sie denn wirklich Berühmt?" ("Is it possible then that you are really famous?")

WEBER IN LONDON.

The unrelenting grasp of tuberculosis was now firmly fixed upon Weber. What might the world have reaped had the modern methods of the cure of this disease been known at that time! Weber went to Marienbad for rest and the waters. He also tried the famous springs at Emms—all with little avail. Charles Kemble, the great English actor, then at the head of Covent Garden, sought to have Weber write an opera in English, the price reaching $5000.00 including Weber's services at the first performances. Kemble suggested either the *Faust* legend or the *Oberon* legend. Weber aspired to leave his wife and family as well provided for as he could and although his physician made clear to him that a trip to London would shorten his life by years he nevertheless bravely set out to earn the large sum promised him. In order to make his work more effective he took 153 lessons in the English language. Traveling via Paris he, reached London on March 5th, 1826. *Oberon*, his new work written for Covent Garden, was first produced April 12th. The reception given to Weber was most emphatic. In his own words it was "the greatest success of his life." Weber became the man of the hour in London and with his poor disease-racked body he was dragged hither and thither after the manner of all popular heroes. The excitement proved too much for him and he died June 4th, 1826. In 1844 his remains were taken to the Weber family vault at Dresden when Richard Wagner performed the funeral oration.

WEBER'S FRIENDS.

Mozart died when Weber was five years of age and it is hardly likely that the child got more than a fleeting picture of his illustrious cousin. Weber, however, did know many of the famous musicians of his time including Joseph Haydn, who took no small interest in his work. Weber admired Haydn and strove to be present at performances of his masterpieces. Strange to say, Beethoven did not impress Weber as it would seem to many he should have done. Weber said of Beethoven, "His fervid, almost incredible, inventive powers are accompanied by so much confusion in the arrangement of his ideas that his early works alone interest me; the later ones are to me a bewildering chaos, an obscure straining after novelty, lit up, it is true, by divine flashes of genius which only serve to show how great he might be if he would but curb his riotous imagination. I, of course, can not lay claim to the genius of Beethoven—all I hope is that each separate stroke of mine tells." Beethoven met Weber late in life and spoke favorably of his work. It is reported that when Weber's *Euryanthe* was shown to Beethoven he turned it aside with the remark: "Nothing but a string of diminished sevenths." Weber also knew Meyerbeer very well and at one time lived with the Meyerbeer family in Berlin.

WEBER AS A PIANIST.

Weber was accounted a very fine pianist. His hands were said to have been very large so that he had no difficulty in stretching a twelfth. Abbé Vogler gave him a very thorough schooling in the great masterpieces, but Weber was chiefly in demand for his own compositions for pianoforte, which were quite numerous. Some of the compositions became very popular, particularly the *Invitation to the Dance*. He was noted for one effect which astonished all who heard it and that was a remarkable crescendo. Starting with a hardly audible pianissimo he would gradually work up to a tremendous forte which at that time was greatly admired. Of Weber's pupils, the best known was Sir Julius Benedict. Heinrich Marschner was associated with Weber at Dresden, but hardly as a pupil.

WEBER'S COMPOSITIONS.

Of Weber's nine operas only three, *Oberon*, *Euryanthe* and *Der Freischütz*, are known to-day, and from the twenty-eight contributions to other dramatic works his music to *Preciosa* is now the only memory. In Germany three of his eight cantatas (*Jubel Cantata, Kampf und Sieg, Natur und Liebe*) are heard now and then. His sacred music, including a Mass in E flat, is almost unknown. Weber wrote ninety songs, many of which had a guitar accompaniment. These have practically disappeared from concert programs and perhaps deservedly because outside of the vocal works written for the stage Weber seems to lose in charm compared with the masterpieces of Schubert. Löwe, Franz and Schumann. Some of his nineteen part songs for men's voices have all that fine vigor which has made the singing of German *Männerchöre* inspiring. Weber's two symphonies were rarely heard, but his *Jubel Overture* is seen on programs occasionally. Weber wrote very little for violin solo, but there are, strange to say, concertos for bassoon, clarinet and the horn. The six sonatas for pianoforte and violin contain much that is interesting. Weber's pianoforte compositions are often very striking indeed. Von Lenz relates that Liszt was very fond of these. Indeed the *Concertstück in F minor* with orchestral accompaniment, is rated as one of the classics for the instrument. The Weber sonatas are quite uneven in their interest, but there is much in them which should engage the pianist, especially he who has been too closely confined to Chopin, Schumann and company.

APHORISMS BY WEBER.

"Truth is really often stranger than fiction, and in the form of a poem would be considered absurdly incredible; but this is the peculiar bizarre proceeding of life that it passes by that which lies nearest and thereby stamps truth as a fable. One might almost say that not all is true of what really happened; or that there are things which have occurred but which when related become falsehoods."

"Of what effect is this modulation? Ha! the modulation, consisting of three or four measures and perhaps only of one, taken out and preserved in spiritual alcohol. Whence it arose, why it is so, and why it should occur at this particular place—these are matters of which no one thinks. It is somewhat as if one would cut out of a painting a single nose or a felicitous ray of light and exhibit them apart as rarities. It is the association, and not the isolated parts, which is of weight."

WEBER AS CONDUCTOR.

Weber was a very exacting, painstaking, severe conductor. His singers, actors and musicians at first resented his attitude but when they saw his wonderful familiarity with every tiny detail of everything pertaining not only to the music but to the stage itself he won their respect. His "eyes were everywhere" and every costume, every gesture, every scene, every phrase was determined by Weber's valuable artistic judgment so that the ensemble was historically fine.

BOOKS ABOUT WEBER.

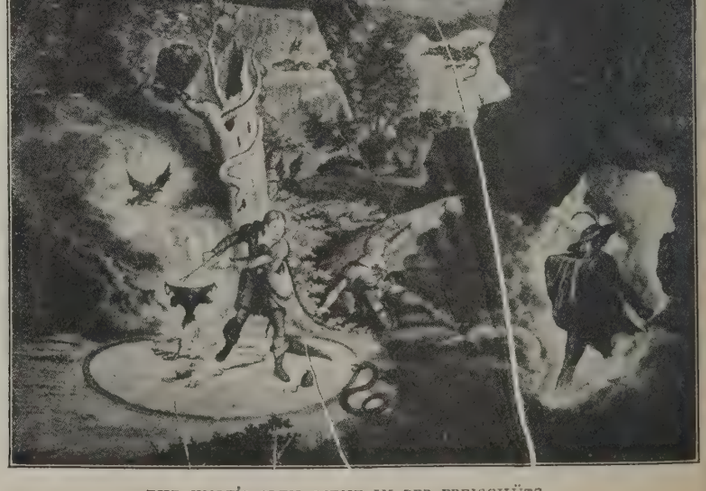
There are few noteworthy books in English upon Weber. The best account is doubtless that of Dr. Philipp Spitta, in the Grove Dictionary. Sir Julius Benedict, who was a pupil of Weber, has written a volume, but this lacks the fullness that one must look for in a good biographical work.

A WEBER PROGRAM.

		Grade
1.	Piano (Six Hands): *Der Freischütz*..... Arranged by Krug.	3
2.	Piano Solo: *Invitation to the Dance*.....	7
3.	Song: *When the Thorn is White*.....	3
4.	Piano Solo: *Rondo Brillante*.....	8
5.	Song: *Prayer from Der Freischütz*.....	4
6.	Piano Solo: *Sonatina on Motives from Der Freischütz*	3
7.	Violin Solo: *Waltz No. 2*.....	4
8.	Vocal Solo: *Ocean, Thou Monster, from Oberon*	7
9.	Piano Solo: *Rondo Brillante Op. 62*.....	8
10.	Piano Duet: *Oberon*.....	6

TEN TEST QUESTIONS.

1. What did Weber found in modern German musical art?
2. When and where was Weber born?
3. Give some facts relating to Weber's interesting ancestry.
4. Who were Weber's teachers?
5. In what industry was Weber interested?
6. Tell something of Weber's escapades.
7. Tell something of Weber's literary inclinations.
8. How did Weber rank as a pianist?
9. Name some of Weber's principal works.
10. When and where did Weber die?

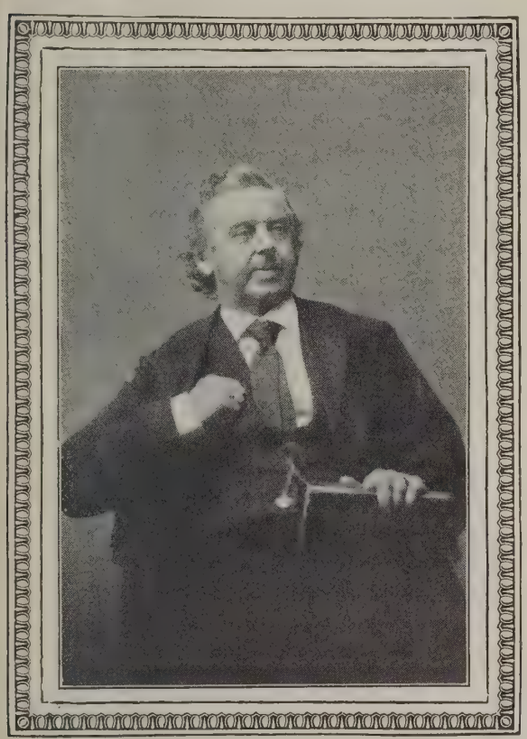


THE WOLF'S GLEN SCENE IN DER FREISCHÜTZ.

Foremost Scandinavian Composers

Niels W. Gade

PRIOR to the appearance of Gade in the musical firmament there had, of course, been Scandinavian musicians of unquestioned ability and worth, but none was known to the great world of music with similar distinction. A. F. Lindblad, born in 1801, near Stock-



NIELS W. GADE.

holm; Hans Christian Lumby, born in 1810, and known as "the Dannish Lanner;" Peter E. Hartmann, born in 1805, who was to become the teacher and then the father-in-law of Gade, are mentioned in modern German works of limited contents. Apart from these one might mention Gade's immediate contemporaries, Halfdan Kjerulf, Jwar Hallström (1826-1901) and a few others. Kjerulf is known to us by his entrancing melody, *Last Night,* but few of his other songs have survived.

This condition is surprising when we remember that the Scandinavian countries entertained a high spirit of culture in literature and science for many years before music became a recognized achievement of the northern countries. Yet one may well look for poetry from the land of the powerful Sagas,—tales that still stand big and strong beside the literature of all peoples. Denmark, however, was separated by only a few miles of territory from the great centers of musical activity in Germany. Copenhagen is nearer to Berlin than Buffalo is to New York and Chicago is much further from New York than Vienna is from Copenhagen. Yet at the very time that we find the musical celebrity of Scandinavia confined to Gade and a few men of lesser reputation, the great lights of musical Europe—Wagner, Chopin, Liszt, Schumann, Schubert, Mendelssohn—were flaming to immortality just over the borders of Denmark.

Gade's Youth and Education

Gade was born at Copenhagen February 22, 1817. His father was a maker of musical instruments, who had as his sole ambition that of having his son become a great master. Accordingly Gade was given as severe a drill as could be provided. His early teachers insisted upon enormous amounts of work and the boy was overburdened with harassing discipline. Under these conditions he made little real progress as he lacked that animating self-interest without which success is impossible.

Gade's later teachers are known only to Scandinavian circles. Wexschall, Berggreen and Weyse were all men of large reputation in Denmark but their chief fame now rests upon the fact that they taught Gade. Gade's father-in-law, Peter Hartmann, and his brother-in-law, Emill Hartmann, helped him immensely in his work although the latter was in a sense a pupil of Gade. In his youth Gade had the good fortune to become a member of the Royal Orchestra of Denmark and thence on his interest in music increased. In 1841 he won an important prize awarded by the Copenhagen Musical Union with his *Nacklange von Ossian.* One of the judges was Louis Spohr. Mendelssohn, who, like Schumann, was always appreciative of young talent, took a great interest in Gade's youthful work and had it presented at the Gewandhaus concerts. The overture attracted wide attention in Germany and in Gade's home country. The result was that the King awarded the young man an important stipend which made it possible for him to travel abroad. In 1843 Gade went to Leipsic, where he brought out his C minor symphony and a choral work entitled *Comala.*

Pleased with his success in Germany Gade went to Italy to live for nearly a year. Mendelssohn at that time found his activities divided between Berlin and Frankfort and needed an assistant-conductor. To this important post Gade was invited. Between the years of 1846 and 1848 he was the principal conductor of the orchestra. Thereafter he returned to Copenhagen and devoted the remainder of his life to the musical upbuilding of his own country. It may thus be seen that Gade was at the height of his early career (1843) when Grieg was born. However the later Scandinavian composers are revered it must be remembered that to Gade and to Denmark must be given the glory of bringing the northern countries into the great musical hall of fame.

In 1861, Gade received the appointment of Royal Capellmeister at Copenhagen, and the distinction of Royal Professor. In 1876, he visited England and conducted his Zion and his Crusaders, at the Birmingham Festival. He died at Copenhagen, December 21, 1890.

The time-worn witticism of speaking of Gade as "Mrs. Mendelssohn," inferring that Gade is a kind of effeminate Mendelssohn, is ill deserved. There is much in the music of the Danish composer that is distinctive and original. His friendship for Mendelssohn was long and sincere. Indeed, Gade, together with David Moscheles and Hauptmann, were among the pall bearers at Mendelssohn's funeral. Gade's works have the atmosphere of Mendelssohn and Schumann alike, but still retain their own individuality. While there are here and there suggestions of Scandinavian themes his music is in no sense impregnated with the essence of the northern countries, as is that of Grieg and Sibelius. Indeed, but for his occasional use of Scandinavian idioms, he might be aligned with the German composers.

Of Gade's sixty-four numbered works, the best known are his cantatas, *The Erl King's Daughter, The Message of Spring* (*Frühlingsbotschaft*) and *The Crusaders.* His symphonies and instrumental works, such as *Hamlet, Michael Angelo* and *In the Highlands* are rarely heard. Of his piano works those most in demand are the *Aquarelles* and *Arabesques.* The trio in F for violin, 'cello and piano is deservedly popular. All of his compositions were exceedingly well balanced and finished. None is marked by any attempt at sensationalism.

Johann Severin Svendsen

Although Svendsen was born three years before Grieg (September 30, 1830, at Christiania, Norway), it was not until many years later that he enjoyed any of the international fame that came Grieg's way in comparatively early days. This was not in any way due to lack of home advantages or encouragement, as Svendsen's father was the leader of a popular military band. Indeed the boy made his first essays at composition when he was only eleven years of age. Shortly after the age of fifteen he became an army bandmaster. While in the army he made the mistake of trying to learn a very great many instruments. It is said that he was able to play well upon the violin and the flute as well as the clarinet.

The army proved too uninteresting for the youthful musician and ere long we find him playing in a theater orchestra and in a dancing school, even going so far as to arrange some of the Kreutzer and the Paganini studies for dancing purposes. This again proved too confining and we next find him wandering as an itinerant musician over Sweden and Germany. King Charles XV heard of his talent and provided sufficient funds for the young musician's further education. He studied assiduously for a considerable time and made the error of straining his hand so badly that he was forced to give up the violin for composition. Accordingly he went to Leipsic, where Reinecke, Richter, Hauptmann and David took him in hand.

His work at Leipsic must have been especially thorough, as he received the medal of honor upon graduation. Thereafter he went to France, Scotland, Denmark and Norway. In Paris he made many friends and played with a leading orchestra. Leaving Paris at the

JOHANN SVENDSEN.

time of the Franco-Prussian war he was unfortunate in receiving an excellent offer to become conductor of one of the great German orchestras, only to find that the orchestra was forced to discontinue in consequence of the war.

In the meantime he had been composing steadily and his symphony in D attracted wide attention when first given at a Gewandhaus concert (1870). Svendsen next visited America, not for musical purposes however, but principally to renew the acquaintance with an American lady he had met in Paris and whom he subsequently married. Returning to Germany he met Richard Wagner and formed a firm friendship with the great German composer. Svendsen indeed was in thorough sympathy with Wagner and his followers especially Franz Liszt and this may account for the fact that of all the Scandinavian composers of note he probably shows the least touch of the Scandinavian atmosphere.

In 1872 he became conductor of the Christiania Musical Association with which he was associated for most of the better part of his later life, although he often toured far from his native city. In 1874 the Norwegian Government recognized his genius and afforded him sufficient support to enable him to go on with his composition. It also enabled him to travel abroad in quest of new inspiration and new ideas. Leipsic, Munich, Rome, Paris and London were all visited and the effect upon Svendsen's output was very notable. The position of court conductor to Copenhagen was offered to Svendsen in 1883. He died in Copenhagen June 14, 1911.

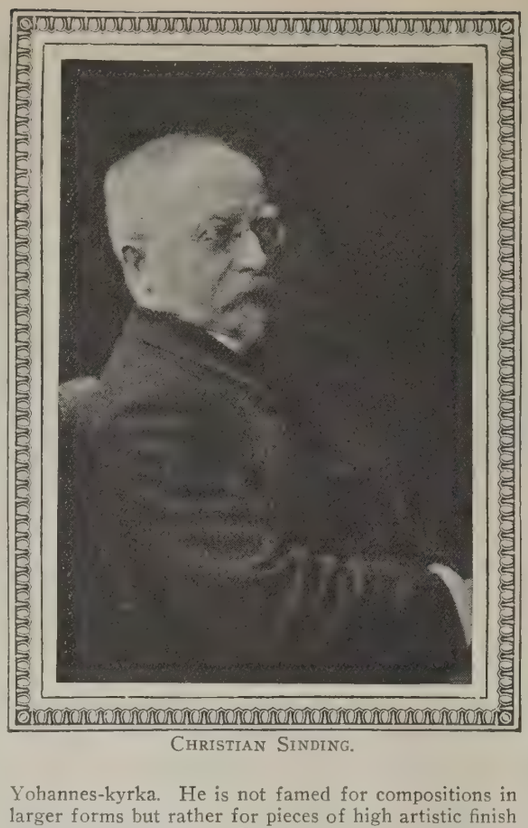
Grieg and Svendsen represent two quite opposite manifestations of Scandinavian musical genius. Svendsen aspired to be thoroughly cosmopolitan in all his works, while Grieg sought to breathe the folk music of Norway. Yet, both men were intimate friends and worked together in many fields of musical activity.

Of Svendsen's best known works his symphonic introduction to *Sigurd Slembe,* his concertos for violin and for 'cello, his symphony in D and his chamber music compositions all deserve the serious attention of musical historians. His *Rhapsodie Norwegienne,* the *Romance,* Opus 26 (for violin), as well as his *Winter* and his *Polonaise,* Opus 12, are well known.

Johan Gustav Sjögren

Johan Gustav Sjögren (pronounced Shay-gren) was born at Stockholm, Sweden, June 6th, 1853. Many critics class him as the greatest of the Swedish composers of modern times. He has employed folk material in his works, but they are not so representative on the whole as are the works of Grieg. His early studies were conducted at the Conservatoire at Stockholm, but his principal work was done at Berlin, where he was a pupil of those stern German schoolmasters, Haupt and Kiel. When he was thirty he made an extensive tou of Europe visiting Paris, Munich, Venice and Vienna. Since 1891, however, he has confined his activities to Stockholm, where he is an organist of the

Johan Gustav Sjögren.



Christian Sinding.

Yohannes-kyrka. He is not famed for compositions in larger forms but rather for pieces of high artistic finish and exquisite content. The best known of these are *Auf der Wanderschafe,* Opus 15 (two books) *Fantasistycke* (six numbers), *Eroticon* and *Humoresque.*

Jean Sibelius

When St. Eric, King of Sweden, subdued Finland in the middle of the twelfth century, his first move was to send the Bishop of Upsal to preach Christianity to the pagans that then inhabited the rugged country of marshes and lakes. For over five centuries Finland was thereafter a province of Sweden. The intercourse between the people of Sweden and those of Finland naturally resulted in making the Finns a race strongly Scandinavian in type. In 1721 Peter the Great attached part of Finland to the Russian Empire and in 1809 Finland became a part of the land of the Czar. Nevertheless, the Scandinavian feeling expressed in Finnish nationalism is still said to be very strong.

The country of Sibelius is therefore one which may properly be classed with the Scandinavian countries although under Russian rule. It is from the standpoint of population, about one-half the size of New York City. Yet the meeting of Russian and Scandinavian culture has produced works of large and deserved merit. Education and progress, often under huge difficulties, has marked the recent history of Finland although a university was established in "the country of a thousand lakes" very shortly after the first Puritan pilgrimages to America.

Understanding these significant facts about Finland, the personality of Sibelius becomes ever more interesting to his admirers.

Jean Sibelius was born on December 8, 1865, at Tavastehus, a tiny city in southwest Finland. As in the case of Schumann, Handel, and others, he was first destined for the law. However, he became a pupil of Wegelius at the Helsingfors Conservatory. After graduation he went to Berlin, where he studied with Becker, and then to Vienna where he came under the instruction of the noted master Goldmark. He also had instruction from Fuchs and Bargiel. His genius was so obvious that the Finnish legislature granted him a substantial stipend to enable him to continue his work. Returning to Helsingfors in 1898, he assumed control of the rapidly growing conservatorium.

Fortunately he has been enabled to continue his work at composition so that in middle life he is already recognized as a master. While his first works have evidences of his German training it must be remembered that even under so great an authority as Goldmark, he was found an unruly pupil, anxious to follow paths of his own finding. His later works are marked not only by the folk-music of his native land but by that wonderful blending of the mysticism of the East and the dynamic power of the West which characterizes his race. Although Finland is commonly referred to as a Scandinavian country, the folk songs of Finland have comparatively little in common with those of other Scandinavian countries.

Two of Sibelius' works, *The Swan of Tuonela* and the *Lemminkainen's Homefaring,* were given in Chicago under the baton of that guardian angel of musical pioneers, Theodore Thomas, as early as 1901. Since then Sibelius has made two visits to America (1913-1914), whither he came through the splendid initiative of Mr. and Mrs. Carl Stoekel to take part in the Litchfield County Choral Union Festival in the music shed at Norfolk, Connecticut.

Sibelius has become popular in America through his tone poems and symphonies as well as his deservedly popular pianoforte compositions, the best known of which is the *Romance.*

Christian Sinding

Sinding's long residence in Denmark has led many to regard him as a Dane, but he is in reality a Norwegian as he was born January 11, 1856, at Kongberg. After his initial studies at home he went to Leipsic, where he became the pupil of Reinecke (1874-1877). Having a Royal Scholarship he was enabled to continue his studies at Dresden, Munich, and then at Berlin. All in all he is one of the most thoroughly drilled of the Scandinavian composers. For a time he lived in Christiania as a teacher and as an organist, but later removed to Copenhagen.

Sinding's work is all marked by high artistic conceptions of balance, style, and melodic beauty. The artistic atmosphere of his own home life may have in a measure accounted for this. One brother is a poet of renown and the other is one of the foremost sculptors of Scandinavia. Sinding is an admirable pianist but in later years has given practically all of his ambitions to composition. His recently produced opera was very favorably received and he has the distinction of having written two of the most widely performed pieces of the hour—*Rustle of Spring* and the delightful song, *Slyvin's Song.* He has written a violin concerto that has been very popular with performers upon that instrument. There is also a pianoforte concerto which deserves to be better known. His symphony in D minor has been played by numerous orchestras since its composition in 1890, and his chamber music and piano pieces are of such high character that he will unquestionably rank among the immortals of Scandinavia.

Ten Test Questions

1. Name some noted Scandinavian composers before Gade?
2. When and where was Gade born? Tell something of his life work. His leading compositions.
3. Why was Gade nicknamed "Mrs. Mendelssohn?" When and where did he die?
4. When and where was Svendsen born? Give some facts about his life.
5. What are Svendsen's best known works? When and where did he die?
6. When and where was Sjögren born? Give some facts about his life and work. When did he die?
7. When and where was Sibelius born? Give some facts about Finnish music.
8. What are the best known works of Sibelius?
9. When and where was Sinding born?
10. Name some of the best known works of Sinding.

Jean Sibelius.

Modern Italian Composers

ITALY, the art treasure of the world of yesterday, the glorious land of flowers, sunlight and song, is still pouring out from her rich cornucopia those wonderful melodies which seem native only to the land of the Tiber.

Musical development in modern Italy follows closely the great revival of activity attributed to the resumption of national entity after many years during which

MASCAGNI.

what we now know as Italy was merely a collection of small states, ununited save for the will of the common people. Italy came to its own during the late sixties and we may note that the performance of two significant operatic works indicates in prophetic manner the turn from the old to the new. These were *Aida,* by Giuseppe Verdi (produced at Cairo, Egypt, December 24th, 1871), and *La Gioconda,* by Amilicare Ponchielli (produced in 1876).

It was at this time that observers commenced to note unmistakable German influences in Italian music. The case of Verdi is analogous to that of Haydn, who in his old age was so much impressed with the accomplishments of his pupil Mozart that he developed new methods and new treatments that fairly regenerated his old style. Verdi still remains unsurpassed among Italian composers. His *Aïda, Otello* and *Falstaff* are pinnacles of Italian operatic musical art, ranking in modernity with the best productions of men who were children when Verdi was an old man. Best of all, Verdi, like his younger confrères, succeeded in producing an art fortified by Teutonic technic but still Italian to the core.

Unfortunately space does not permit us to discuss here works of such able Italian composers as Boito (1842-), Bossi (1861-), Pirani (1852-), Martucci (1856-1909), Ferrata, Franchetti (1860-), Giordano (1867-), Cilea (1867-), Montemezzi, Zandonai, Busoni (1866-), and others. We must confine ourselves to those fortunate (but in many instances no more worthy composers) upon whom world-wide popularity has bestowed a crown.

Mascagni

Pietro Mascagni was born December 7th, 1863, in Leghorn (Italian name Livorno), province of Tuscany, Northern Italy. His father was a baker whose ambition was to have his son a lawyer. Like Handel and others, Mascagni was obliged to gain much of his early musical education by stealth. He entered the Instituto Luigo Cherubini as a pupil of Soffredini. His father was greatly incensed when he discovered his son's clandestine method of securing a musical education. Fortunately, an uncle became interested in the boy and took him to his house. The youth's first work of note was a symphony in C minor, written in honor of Cherubini, and performed at the conservatory when Mascagni was only sixteen. The success of another composition in a prize competition reconciled the father, and thereafter he helped his son in his musical work. His next work was a setting of Schiller's "Ode to Joy," which Beethoven used for the text of his Choral Symphony. This found great favor with a nobleman, who guaranteed Mascagni's expenses at the Milan Conservatory. There he studied with Ponchielli and Salidino, but his restless nature made him a poor student. He could not be held back by the routine of counterpoint and fugue and accordingly ran away from the conservatory to join a traveling opera company. Ill prepared from the academic standpoint, and without conservatory credentials, he was forced to live the life of the itinerant conductor of small operatic companies, and had his taste of bitter poverty at times. Later he married and settled in a little town, managing a local music school and giving pianoforte lessons.

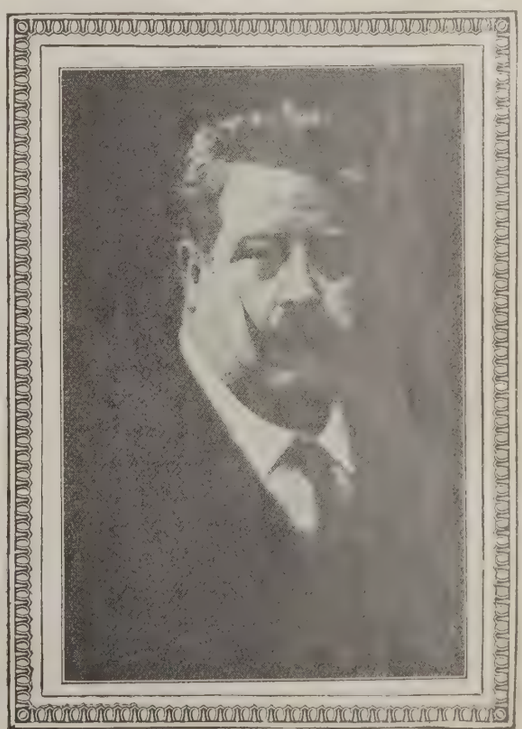
From these depths Mascagni one day found himself suddenly raised to fame through the astonishing success of his opera Cavalleria Rusticana. In 1889 the Italian publisher Sonzogno offered a prize for a one-act opera. Mascagni's *Cavalleria* won the prize, but was not produced until May of the following year. It was immediately recognized as a huge success and Mascagni became famous over night. The King of Italy presented him with the order of the "Crown of Italy," a rare distinction, and medals were struck in his honor. Unfortunately Mascagni's later operas, which contain many masterly passages, have not equaled the popularity of the inspiration of his youth and poverty. His *L' Amico Fritz, I'Rantzau, Guglielmo Ratcliff, Silvano, Zanetto, Le Maschere,* and other works are rarely heard. His *Iris* (a Japanese opera of decided merit) is given occasionally.

Mascagni has made numerous tours as a conductor. In 1903 he visited America with an orchestra; but did not succeed in making a deep impression upon the American people. His case is in many ways lamentable, because the real promise he showed in *Cavalleria* has not been redeemed in his later works in a way that has compelled universal or permanent interest. *Cavalleria,* however, is still immensely and deservedly popular.

Leoncavallo

Ruggiero Leoncavallo's father was a Neapolitan magistrate. The boy was born at Naples, province of Campania, middle Italy, March 8th, 1858. His early teachers were Simonetti and Siri. Later he became a pupil of the Naples Conservatory, where he came under the tuition of Cesi, Ruta and Rossi. He received his diploma of Mæstro (Master) at the age of eighteen. His first attempt at an opera was upon the plot of Chatterton, that erratic genius and dreamer, who, failing in his early ambitions, poisoned himself before he was eighteen. Leoncavallo secured an impresario for his opera—but alas! the impresario absconded with all the young composer's funds. He then gave lessons in piano and singing, and also played in cafés for some time, to eke out a living. He was clever and through his playing was enabled to travel through France, Holland, England, Germany and got as far as Cairo. His next move was to write a trilogy after the manner of the Wagnerian *Nibelungen Lied.* His publisher, however, did not bring out the work with sufficient promptness to suit Leoncavallo, and he accordingly went to Sonzogno, now very successful through the promotion of Mascagni's *Cavalleria.* For this publisher Leoncavallo wrote his two-act opera *Pagliacci,* which met with immediate success when it was given at the Teatro dal Verme, on May 21st, 1892.

As in the case of Mascagni's other operas, Leoncavallo has as yet had but one signal success and that is *Pagliacci.* He seems to have been visited with genuine misfortune in many instances, as with the case of his opera *Chatterton,* his *Crepusculum, La Bohème, Zaza, Der Roland von Berlin.* In the last named work the Kaiser Wilhelm II of Germany hoped that he had found in Leoncavallo a composer who could preserve in operatic form the history of the Hohenzollern family, as Leoncavallo had hoped to preserve that of the Italian family of the Medici. The opera was, however, a flat failure when it was produced in Berlin, December 13th, 1904. Leoncavallo is a very clever librettist, and he has for the most part written the libretti for his own works. His *La Bohème* was produced in Milan (1897) only a few months after Puccini's opera of the same name had made a huge success. Naturally, Leoncavallo's work was forced to retire in favor of its more successful competitor. His work is often very emotional, brilliant and dramatic. His orchestration is often extremely effective.



LEONCAVALLO.

Judged by the number of his successful works, this composer stands at the forefront of the later Italian masters. He was born at Lucca, Northern Italy, June 22nd, 1858. His family (like that of Bach, Couperin, Wesley and Strauss) has been distinguished by the number of musicians it has produced. None of them, however, has approached Giacomo Puccini in ability or celebrity. As a youth he was fortunate in securing the patronage of the Queen of Italy, who secured for him a pension which provided for his education at the Milan Conservatory. There he came under the instruction of Amilicare Ponchielli.

Puccini's first work was *Le Villi,* a one-act comic opera which met with more than ordinary success. It was produced when the composer was twenty-four. Five years later (1889), he produced his *Edgar.* The libretto was very poor and the opera was a complete failure. His next work was *Manon Lescaut,* brought out in 1893. It is much more mature in style than the previous works, and met with considerable success. His first real triumph came in 1896, with the production of *La Bohème,* which is still one of the most popular operas in the repertoire. The work is especially rich in lovely melodies, and the treatment showed that the composer had been a close student of his great forerunner, Verdi, although his ideas are very fresh and original. *Tosca* (produced at Rome, January 14th, 1900), while not advancing the fame of the composer at least showed that he was not to be considered a "one opera" man. His greatest work is unquestionably *Madama Butterfly,* which passed from the delightful story of John Luther Long, through the dramatic genius of David Belasco to Puccini's librettists Illica and Giacosa. This revealed Puccini as a great dramatic composer capable of creating a musical atmosphere and characterizing his subject in a manner both forceful and artistic. *Madama Butterfly* was first given at Milan, in 1904. Strangely enough, the Italian public did not like the Japanese setting at first, and the opera was virtually hissed from the stage. It eventually became one of the most successful of all modern operas, not only in Italy but all over the world. His *Girl of the Golden West,* derived from the play of Belasco of the same name, has great strength and picturesqueness, but it has not made the same appeal that marked *Madama Butterfly.* A composer who has been able to produce so many masterpieces before his sixtieth year may follow the lead of Handel, Haydn, Wagner and Verdi by producing his greatest works in years to come.

Sgambati

Giovanni Sgambati is the most distinguished of the modern Italian composers to direct his attention to symphonic music rather than to the Opera. He was born at Rome, May 28th, 1843. His mother was an English woman, the daughter of the sculptor Joseph Gott. His father was an Italian lawyer who wanted

Perosi

Puccini.

his son to follow his profession. The boy's early inclinations towards music were very manifest. At the age of six the boy sang in public and conducted small orchestras. His early teachers were Natalucci and Barbieri. Later he gave concerts in Rome, playing the compositions of Bach, Handel, Beethoven, Schumann and Chopin, at a time when the chief Italian interest in music was still in the opera. When Liszt took up his residence in Rome, in the seventies, Sgambati became his enthusiastic pupil. He became a pianist of distinction but he was not content to let his work rest with this accomplishment. He was determined to introduce the symphonic compositions of the great German masters to Italian audiences. It remained for Sgambati to bring the *Eroica Symphony* and the *Emperor Concerto* to the Roman public for the first time, over a half a century after they had been written. The Beethoven *Eroica* was given in New York, in 1842, at the first concert of the New York Philharmonic Society. It was written in 1808. From this may be seen the need for the splendid missionary work which Sgambati did in Rome in the seventies.

Through the friendship of Liszt and Wagner—who were great admirers of Sgambati's works—he secured the publication of some of his chamber-music compositions. His *Symphony in D,* written in 1881, attracted wide attention in Italy. This was followed by a pianoforte *Concerto* and string quartets.

Strangely enough his string quartet was first introduced in London by the Kneisel Quartet which, by the way, while an institution of which Americans are very proud, was born on the continent. Such is the cosmopolitanism of art.

Sgambati's works gained the recognition of serious musicians in all parts of Europe. In 1886 he was invited to become Liszt's successor at the French Institute. Of his forty or more works the most pretentious, and possibly the most effective, is his *Messa da Requiem,* written in commemoration of the death of King Humbert, in 1896. Sgambati died in December, 1914.

Wolf-Ferrari

Ermanno Wolf-Ferrari, like Sgambati, is only half Italian, and is the son of an artist. His mother was an Austrian. He was born in Venice, June 12, 1876. He began composing when he was only eight years old. When he was nineteen, he wrote an opera. He was a pupil of Rheinberger, in Munich (1893-95). In 1902 he became director of the Liceo Bendetto Marcello, in Venice. His *Cenerentola* (Cinderella), brought out in 1902, attracted much attention to his work, not only Italy but in Germany. In 1903 came his *Le Donne Curiose,* which brought him international fame. This was quickly followed by *La Vita Nuova* (The New Life), an oratorio founded upon ideas from Dante. This has proven the most successful choral work produced by an Italian since the *Manzonni Requiem* of Verdi. *The Jewels of The Madonna* is now his best-known operatic work. It has frequently been given in America with great success. Wolf-Ferrari was fortunate in that, at the start, he was almost entirely self-taught, and was enabled thereby to develop along very original lines. Indeed his opera, *La Sulamita,* was produced before he went to Munich to study with Rheinberger. This rare acquisition of self-development was then brought under the strict discipline of the great German contrapuntalist. The result is that Wolf-Ferrari has preserved a naturalness and sensuousness which is most alluring, while at the same time he has a technic which is wholly adequate for his artistic needs. The musical result is very delightful and natural.

Perosi

Dom Lorenzo Perosi, musical director of the Sistine Chapel at Rome, has for many years been one of the foremost figures in Italian musical art. He was born December 20, 1872, at Tortona, Province of Piedmont, Northern Italy. His father was the director of music at the cathedral in that city. Perosi became a priest early in life. In 1892-93 he studied music at the Milan Conservatory. Thence he went to Ratisbon (Regensburg), Germany, to further his studies in Church music under Haberl. His first important position was that of choirmaster at St. Mark's, in Venice. In 1898 he was called to the highest post in the music of the Catholic Church. There he immediately set about to improve the music of the Sistine Choir, and it is said that this inspired Pope Pius X to institute his famous reforms in church music.

Perosi has written a trilogy of oratorios *The Transfiguration, The Rising of Lazarus* and *The Resurrection of Christ.* His oratorio, *The Last Judgment,* is probably his best-known work. It is big in scope and represents a peculiarly interesting blending of the old churchly style with the facilities of modern education. His *Moses,* produced in 1901, and his *Leo the Great,* produced in 1902, were much liked in Italy. He has, in addition to his choral music, written a great many organ compositions and some works for orchestra, including a series of symphonic sketches which he has named after the cities of Italy, "Rome," "Venice," "Florence," etc. His last oratorio, *Dies Iste,* has not yet attained the popularity of his early works.

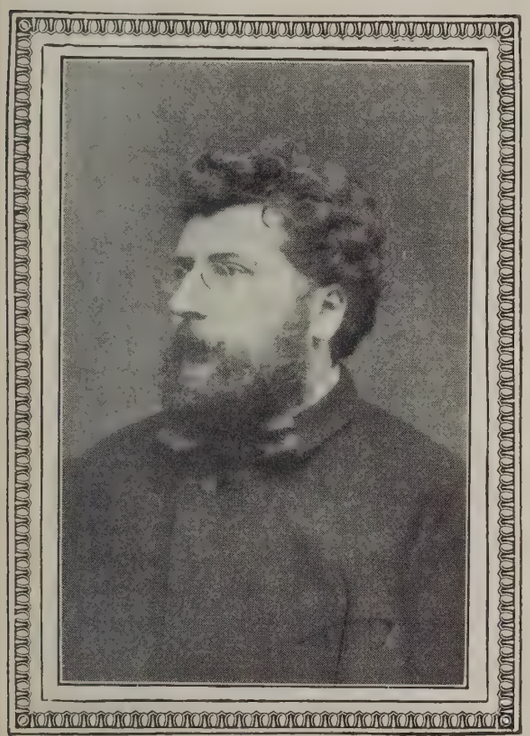
The Test Questions

1. Name fifteen composers of modern Italy.
2. What influence did Verdi have upon the later-day composers of Italy?
3. State some incidents pertaining to the education of Mascagni.
4. How did Mascagni jump from poverty to fame over night?
5. State some of the misfortunes which held back Leoncavallo.
6. How old was Puccini when his first real triumph came?
7. Which of the great modern Italian composers is responsible for the introduction of German symphonic music in Italy?
8. What is Sgambati's most pretentious work?
9. Which modern Italian composer has been very successful in writing both operatic and sacred music?
10. Who is the greatest modern Italian composer of music for the church?

Wolf-Ferrari.

Modern French Composers

SPECIAL studies of some length have been given in this series to Berlioz, Gounod and Debussy. In the following group other French masters of renown are discussed. Among these are several men of outstanding importance, notably Bizet and Cesar Franck. Any one of these distinguished masters deserves more lengthy consideration than the limits of this series will



GEORGES BIZET.

permit. Chaminade was discussed in the series dealing with famous women composers.

Georges Bizet

Bizet's name was properly Alexandre Cezar Leopold Bizet, but he is known almost exclusively by the name Georges. He was born in Paris, October 25, 1838. He came from a musical family, his father having been a teacher of singing and his mother an assistant of the famous Delsarte.

In 1848 he entered the conservatory, where he became a pupil of Marmontel at the piano, obtaining in 1851 the second prize for piano playing and the first prize in 1852. Bizet was given a very strict schooling in the classics and was known to be a proficient Bach player. He also studied the organ with Benoit, counterpoint and fugue with Zimmerman and composition with Halevy, whose daughter Genevive he married. At the conservatory a strong friendship sprung up between Bizet and Gounod and they were of great mutual help to each other. Bizet's versatility is shown by the fact that in addition to winning the first prize at the Conservatoire in piano playing, he also won the first prize in fugue and the first prize in organ playing, and eventually the Grand Prix de Rome in 1857.

For a time it was expected that Bizet would become a professional pianist. Berlioz, that acute critic, wrote (1863) that his facility in reading and his security of touch were remarkable. Bizet, however, was destined to become a composer for the stage. His first work was a lyric scene entitled *Clovis et Clotilde,* with which he won the Prix de Rome in 1857. From then to his death came eighteen busy years, during which he produced works of high dramatic importance and musical significance, but of even greater promise. Bizet's ambition was to fill his musical works with local color. *Carmen,* his masterpiece, first produced on March 3, 1875, is wholly and unmistakably Spanish, while *Les Pecheurs de Perles* (1863) is oriental. Apart from these two works Bizet is now best known by his music for Daudet's play *L'Arlesienne* (1872).

Three months after the production of Carmen Bizet, who had been suffering with a severe throat trouble, passed away. He never lived to know how great a success he had given to the world in his masterpiece.

Bizet wrote thirteen pieces for piano two hands, thirteen for piano four hands, some forty songs, seven choral works, three religious works, five symphonic works, four comic operas and seven serious dramatic works. Bizet also wrote eight operas which were never produced. In addition to the foregoing works, Bizet made many transcriptions from the works of other composers—Gounod, Handel, Massenet, Mozart, Saint-Saëns, Schumann, Thalberg and Thomas.

Benjamin Godard

First a violinist, then a pianist and finally a composer, Godard occupies a unique place in the history of musical art. He who can produce original melodies that endure for over a half a century is indeed a genius. Godard can not be regarded as one of the very great masters of music, but he was unquestionably one of the most melodious. His *Berceuse,* from *Jocelyn,* and his *Second Mazurka* are as popular to-day as when they were written.

Godard was born at Paris in 1849 and died in 1895. He was a pupil in violin playing of Richard Hammer and Henri Vieuxtemps, and in composition of Reber. His parents were wealthy and spent money liberally to further the musical interests of their son. This was fortunate, as the family lost its means when Godard was twenty-one, but not before the young musician was sufficiently established to care for his needs. His compositions rapidly became popular in Germany as well as France. In 1887 he was placed at the head of the ensemble classes in the Paris Conservatoire. He was one of the few French musicians who competed for the Prix de Rome, lost it and yet attained success.

Excessive work and the gay life of Paris undermined Godard's health and produced consumption, from which malady he died.

It is only in recent years that the high value of many of Godard's pianoforte compositions has been realized. His works for the stage and the voice and the violin also have a greater value than has hitherto been attached to them. They are sometimes trite it is true, but again they rise to notable heights.

Godard's works include eighty-one numbers, some of which are sets of several pieces. Godard wrote several symphonies and many works for the stage. It was not in that field, however, that he was destined to meet with greatest success. His most notable work for the piano is doubtless *En Route,* which is No. 24 in *Etudes Artistiques.*

Jules Massenet

Although Massenet was one of the most prolific of modern French composers, it is worthy to comment upon the surprising manner in which his works, written years ago, are continually revived with great success, such as that which attended the Mary Garden-Hammerstein productions of *Thäis, Herodiade* and *Le Jongleur de Notre Dame.*

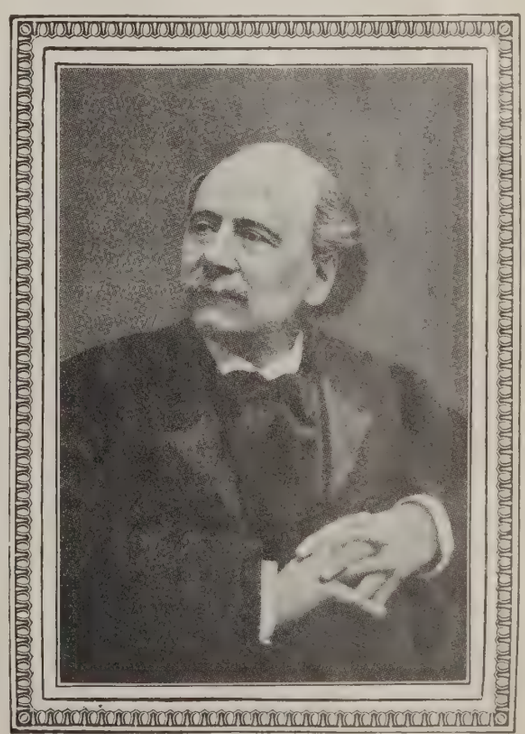
Jules Emile Frederic Massenet was born in 1842 (May 12th), near St. Etienne, in the province of Loire, France. He was the last of twenty children of an old officer of the former empire who had quietly settled back as a manufacturer of scythes and other steel implements.

Massenet was admitted to the Paris Conservatoire in 1851, where he became the pupil of Savard, Laurent, Bazin and Ambroise Thomas. Twelve years thereafter, at the age of twenty-one, he captured the Prix de Rome. After his years in Italy he visited Germany and Hungary.

Massenet's great talent was so conspicuous that he had little difficulty in gaining recognition. When he returned to Paris in 1866 he found the orchestras ever ready to perform his symphonic works, and in 1867 he produced, with no little success, his opera *La Grand Tante.* Thereafter he continued a veritable fountain of works, which continued until his death.

M. Alfred Brunneau speaks of his continuous victories as without precedent in the history of the French stage. Debussy declares that while Massenet can never be said to have spoken with the universal voice of a Bach or a Beethoven, he, nevertheless, was a charming specialist who wrote in his own style in inimitable manner.

With the death of Ambroise Thomas (August 13, 1912) Massenet was offered the Directorship of the National Conservatoire, but refused, saying that he preferred to be the Professor of Composition. During the eighteen years that he taught at the Conservatory he brought forth many pupils who captured the Prix de Rome and who no doubt may be among the masters of to-morrow. Distinctions of the highest kind were heaped upon him in his advanced years, among them that of Grand Officer of the Legion of Honor and that



JULES MASSENET.

of presiding over the *Academie des Beaux Arts et l'Institut de France* in 1910.

A mere catalog of Massenet's works would occupy several pages. There are some thirty pieces for piano solo, twenty pieces for piano four hands, a large number of songs, including excellent works, such as *Ouvre tes yeux Bleus*, many choral works, religious and secular, twenty pieces for the symphonic orchestra (including a piano concerto, 1903), eight musical settings for plays (*Musique de Scene*), three ballets, five oratorios and cantatas, twenty operas and much special music, transcriptions, orchestrations, etc. An excellent life of Massenet has been written in English by Mr. H. T. Finck.

Gustave Charpentier

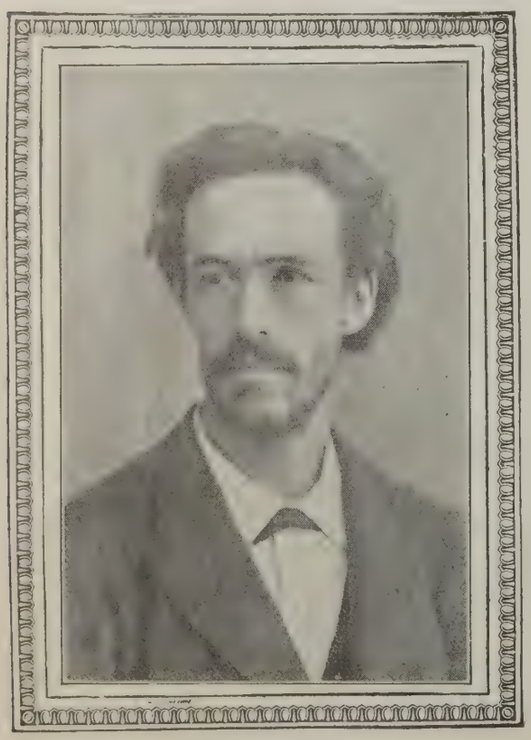
Gustave Charpentier, born at Dieuze in the Lorraine, June 25, 1860, sprang into musical immortality with the performance of his opera *Louise* in 1900. Up to that time Charpentier was known to but comparatively few people. *Louise* was given just a few weeks before the opening of the Exposition and its success was so great that it was repeated two hundred times consecutively—an almost unheard of record for a work of its type and class.

After the Franco-Prussian war the parents of Charpentier, who were intensely French, could not continue to live in the conquered territory under Prussian rule and accordingly moved to Tourcoing. There in a local college Charpentier received his first instruction in music, as well as in arts and sciences. Although he was pronouncedly musical it was not decided that he should become a professional musician. Accordingly he was given employment by a spinning establishment, where he remained until he was nineteen years of age. The head of the business was a violinist and assisted Charpentier in organizing a symphony society. Seeing the talent of his young employee the proprietor decided to send him, at his own expense, to the Conservatory at Lille, where Charpentier received the first prize in violin playing and in harmony, as well as the prize of honor. Thereupon his village of Tourcoing alloted him an annual pension of 1200 francs in order that the brilliant young man might go to Paris.

In 1881 he became a student at the National Conservatory, studying violin under Massart and harmony under Hector Pessard. In 1887 he won the *Prix de Rome* with a cantata entitled "Didon." In Rome Charpentier wrote his *Impressions of Italy, The Life of a Poet* and the first act of *Louise*. Returning to France he took up his residence upon the butte of *Montmartre*, that precipitous hill that rises out of the middle of Paris and until the erection of the great cathedral of *Sacre Cour*, given over to the peculiar mixture of art and under-world which made the spot famous. There he was swallowed up in the mysticism and socialism peculiar to the butte—there he lived the life of the artist, so close to the vagabond; there he built his wonderful music drama *Louise* and made it a living thing, full of human heart-beats, full of real life.

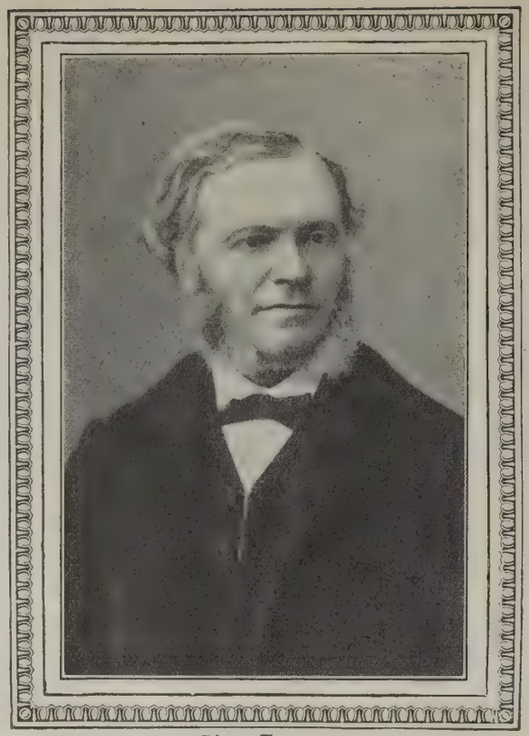
Maurice Ravel

Ravel, while known to most people as one of the musical extremists of France, is regarded by his contemporaries as a composer likely to command permanent renown in the tone world. He was born March 7, 1875, in Ciboure in the Basse-Pyrenees. Entering the conservatory in 1889 he came under the tuition of Anthoine, Beriot, Pessard, Gedalge and Faure. In 1901 he won the second Grand Prix de Rome, but it is rumored that he did not succeed in winning the first prize because he was unable to write in a style sufficiently conventional and academic to meet the requirements of the examiners.



Benjamin Godard.

His works include some twenty pianoforte solos, seven pieces for piano four hands, fifteen songs with piano, two chamber music works (a quartette and an *Introduction and Allegro* for harp, strings, flute and clarinet), two compositions for symphonic orchestra, a musical comedy, a ballet and other works of interest. While his output has not been great, he has brought distinction to himself through his ingenious handling of dissonances.



César Franck.

Charpentier has written some dozen songs, seven pieces for voice and orchestra, six works for the symphonic orchestra, and four works for the stage, including the sequel to *Louise*, entitled *Julien*. Like Wagner, he is a gifted literateur, and the words of many of his works are original with him. All who have seen *Louise* realize that even without the music it would rank as a powerful play.

Vincent d'Indy

Paul—Marie—Vincent d'Indy was born in Paris, March 27, 1851, of an old and noble family. Losing his mother shortly after his birth, the father, Count d'Indy placed the boy in the care of Mme. Theodore d'Indy, grandmother of the little Vincent. Commencing the study of the piano at the age of nine, he had the good fortune to continue under M. Diemer from 1862 to 1865. Thereafter he studied with Marmontel, Lavignac, Duparc and the great César Franck. For a time d'Indy studied law and then became a volunteer in the Franco-Prussian War. His interest in orchestral music led him to take a position as the kettle drummer in the orchestra of the Association Artistique. In 1885 he won the grand prize of the City of Paris with the *Chant de la Cloche*. In 1887 he conducted the chorus for the first Parisian performance of Wagner's *Lohengrin*. He was one of the founders of the National Society of Music and the Schola Cantorum. Later he became director and professor of composition.

d'Indy has visited America and conducted important concerts here. Of present-day French musicians, he is a representative of the middle path between conservatism and radicalism. His works are lofty in their idealism, and yet not beyond the bounds of common sense. They include some thirty works for piano solo, two works for piano four hands, ten songs with piano accompaniment, five choruses, seven religious works, eight chamber music works, sixteen works for symphony orchestra, two musical settings of plays, six works for the stage (including a comic opera), many popular songs, piano arrangements, etc.

César Franck

Although César Franck was born in Belgium in the tragic city of Liège (December 10, 1822) he spent so much of his life in Paris that he has become identified with the French school of moderns which he did so much to benefit through his sublime ideals.

Franck's first studies began at the excellent conservatory of Liège, where he gave concerts when he was eleven years old. In 1837 he entered the Paris Conservatoire, where he became the pupil of Zimmerman, Leborne and Benoist. He took the first pianoforte prize in 1838 and the second composition prize one year later. In 1841 he captured the second prize in organ playing.

Franck's music was too serious and earnest to win him the immediate applause of the public. Aside from the fact that he worked prodigiously every day, his life was "regular and tranquil," almost uneventful. For thirty-two years he was organist of the Church of St. Clotilde. His many organ pupils remember him for his generous, kindly, painstaking nature. His influence upon French organ playing was most beneficial. Becoming a French citizen by naturalization in 1870 he accepted the professorship of organ playing at the conservatoire in 1872.

Franck has been termed by some "the modern Bach," because of the severity of style manifested in some of his works and because of the fineness of his technic. Some are even inclined to credit him with the foundation of a new school—the Franco-Belgian school. His influence upon the work of such of his pupils as d'Indy, Duparc, Chausson, Rousseau, Pierné, Augusta Holmes, Benoit and R. Huntington Woodman was pronounced.

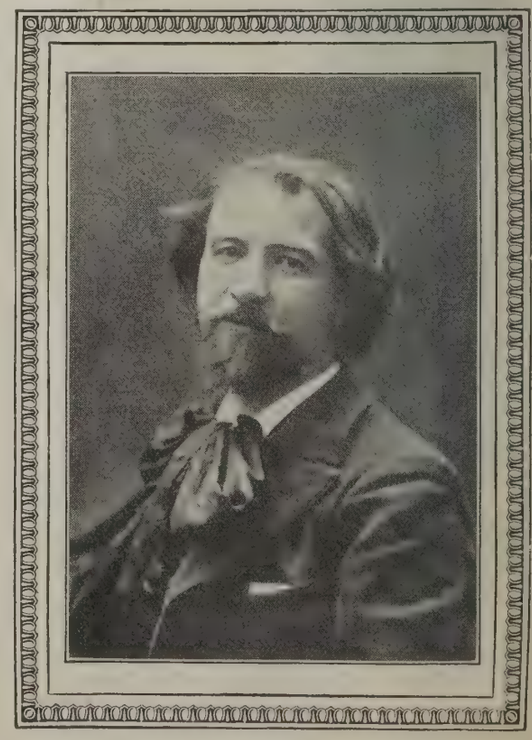
Franck's best-known work is doubtless *Les Beatitudes*, an oratorio written in 1870. This is without question one of the greatest oratorios produced in modern times. The text is a poetic form of the Gospel. It deserves to be given very much more frequently. Of his fifteen works for piano solo, the *Prelude, Choral and Fugue* is probably heard more than the *Fantasies* on the other works. There are two pieces for piano duet. For the organ he left twenty-seven pieces. There are fourteen songs, nine works for vocal ensemble, ten chamber music works (including a notable quartette for strings), sixteen religious works, eight works for symphonic orchestra, six oratorios, three operas, and some transcriptions, which indicate how industrious he was.

Franck died of pleurisy, in Paris, November 8, 1890.

The modern French school is exceedingly comprehensive in its scope. In addition to the works of the foregoing, it reaches from the delightful melodious ballet music of Leo Delibes (1836-1891) to the extremities of Lekeu (1870-1894). Alfred Brunneau (1857——), Faure (1845-1914) and others. There is a richness and warmth and brilliancy to much modern French music that always rewards the listener. The music lover who has been unfortunate enough not to hear some of the works of the following composers is, indeed, to be pitied: Charles Bordes (1863——), Alexis de Castillon (1838-1873), Emanuel Chabrier (1841-1894), Ernest Chausson (1855-1899), Camille Chevillard (1859-——), Paul Dukas (1865——), Henri Duparc (1848——), Paul Ladmirault (1877——), Edouarde Lalo (1823-1892), Andre Messager (1853——), Gabriel Pierné (1863——), Jean Poueigh (1876), Albert Roussel (1869——), Florent Schmitt (1870——), Deodat de Severac (1873——).

TEN TEST QUESTIONS.

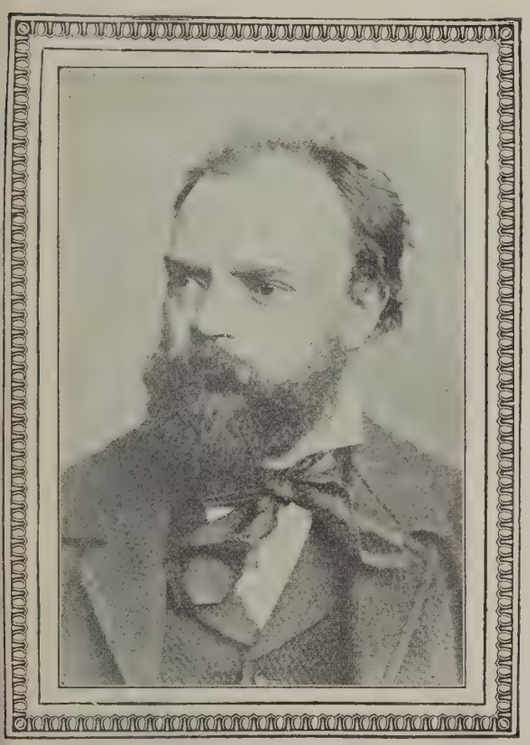
1. Tell something of the ancestry and training of Bizet.
2. How long did Bizet live after the first production of his masterpiece Carmen?
3. Which famous violinist wrote many successful compositions for the piano?
4. Tell something of the youth and early successes of Massenet.
5. How many operas did Massenet write?
6. Who wrote the opera of Louise?
7. For what is Ravel distinguished?
8. Which celebrated French composer was once a kettle drummer?
9. Who is the most famous modern composer born in Belgium?
10. Which French composer has been called "the Modern Bach?"



Gustave Charpentier.

A Group of Modern Masters

When Mendelssohn's *Elijah* was first produced in Birmingham, England, in 1846, the musicians and singers when they first tried the famous chorus *Thanks be to God* refused to believe that Mendelssohn had intended the discords occasioned by the unexpected introduction of seconds in the vocal parts. They insisted that it was a mistake and, if they had had their own way would have stricken out what now seems to many



Antonin Dvořák

musicians one of the most beautiful passages in Mendelssohn's masterpiece.

History is filled with analogous instances of the refusal of cultured people to accept the unaccustomed in art. Indeed, it is often the refined man, the cultivated man, the educated man, who will hold longest to his conventions. The masses are often in advance of the so-called intellectual classes, in that they have few conventions. They accept such unique but very natural musical rhapsodies as Stravinsky's *Fire Bird* and Moussorgsky's *Boris Godounoff*, while the trained musician often speculates upon whether it complies with the conventions that make for what he conceives as art. It is therefore very necessary for the musician, in judging a new and unusual art work, to divorce himself from his previous art principles and lend a thoroughly sympathetic ear to the new speaker. Perhaps he has a great and new message: Beethoven, Wagner, and Liszt had, even though they were ridiculed when they first brought it to the world. This group includes men with many strikingly new ideas and methods. It is highly necessary that the art worker of to-day become familiar with their productions.

Antonin Dvořák

Antonin Dvořák (pronounced Dvor-zhak), while an innovator in many, many ways, was not to be classed as an iconoclast. He was born September 8, 1841, at Mühlhausen (sometimes given in Bohemian as Nelahozeves), Bohemia. His father was a fairly successful butcher and dreamed of the time when Antonin would become his successor. The elder Dvořák also kept a tiny inn where the boy heard the traveling musicians play the national tunes of his native land.

The local school-master taught him to sing and to play the violin. His talent was so pronounced that he was called upon to play in school and sing in church. When he was twelve, he was sent to another town under the care of his uncle. There he studied piano, organ, and theory with the local organist, A. Lichmann. When he was fourteen, Dvořák—who up to that time had spoken only Bohemian—was sent to Kamnitz to study German. There organist Hancke taught him for a year. He began to show some indications of ability as a composer, and his father was finally persuaded to consent to having his son turn from steaks and cutlets to sonatas and symphonies.

Accordingly, in October, 1857, he went to Prague to study at the Organ School for Church Music. His father's means were so slender that the boy was forced to earn his own living by playing viola in one of the local cafés. Later he became a member of the orchestra of the National Theatre. Progress was slow in a land with so very many talented musicians. Nothing but genius could rise to the top. This Dvořák did, and became the greatest composer of his race. Smetana was the conductor of the National Theatre and helped his young landsman immensely.

Dvořák was so poor during these days that he barely had money enough to buy the music he needed. One of his dreams was of the day when he should own a piano. Fortunately good friends assisted him now and then, and he went on writing and gaining in facility every day. When he was twenty-five he had completed a string quintet, two symphonies, a grand opera, and several songs. The opera did not come up to his standards and he promptly burnt it up.

By dint of playing and teaching he managed to eke out a meagre living; but it was not until 1873, when he was appointed organist of St Adalbert's church, that he was comfortable enough in his means to feel that he might get married. After the production of his opera—*The King and the Collier*—Dvořák received a small pension from the state, which gave him more leisure for composition. In 1878 he produced his *Slavic Dances* which became very popular in Germany.

In 1884, Dvořák was called to England to conduct his *Stabat Mater*, and in the next year he brought out his cantata *The Spectre's Bride* at the Birmingham Festival. In 1891 he received the honorary degree of Mus. Doc. at Cambridge University. In 1892 he was called to America as the director of the National Conservatory, in New York City. He remained in this country for three years. Among his American pupils are Harry Rowe Shelley, Harvey Worthington Loomis, Harry T. Burleigh, Harry Patterson Hopkins, and William Arms Fisher. Returning to Prague, he became the head of the National Conservatory. He died May 1, 1904.

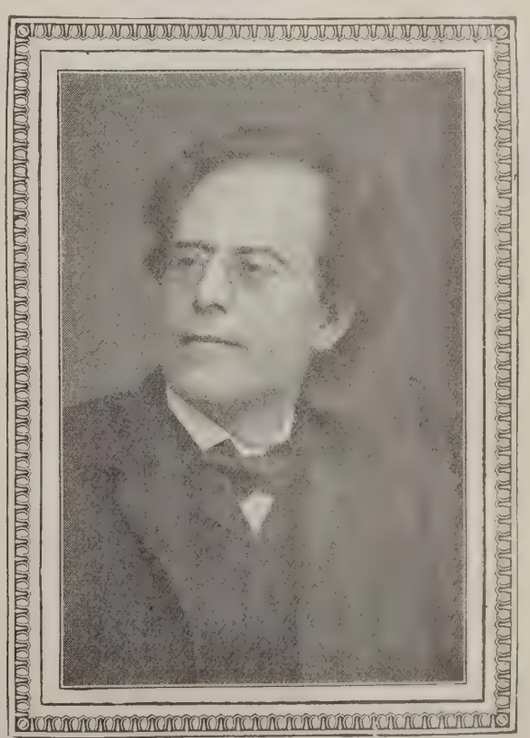
His works are rich in imagination, filled with a kind of wild fervor, and at all times show his long intimacy with the orchestra. One of the most loved symphonies of recent times is the Dvořák *New World Symphony*, which embodies ideas culled from a more or less close study of Negro musical themes. Dvořák's *Humoresque*, which for many years went unrecognized, leapt into immense favor through the effective playing of Fritz Kreisler.

Gustav Mahler

Gustav Mahler remained in America from 1907 until the year of his death (1911), and during that time his genius was recognized by but a comparatively few people. In 1916 his *Choral Symphony* was produced in Philadelphia under the direction of Leopold Stokowski and the Philadelphia Orchestra many times to crowded houses. In a short time his name was in nearly every paper in the United States. Only a few years previous, in the same auditorium, Mahler conducted the New York Philharmonic Orchestra to what might almost be termed empty benches. Such is fame. Like Smetana and Dvořák, Mahler was born in Bohemia. His parents were Jewish merchants. His natal town was Kalischt, and the date of his birth July 7, 1860. His first music lessons received at the age of six cost one penny a piece.

He was excellently educated at the Gymnasium at Prague and at the Vienna University. In 1877 he entered the Vienna Conservatory, and had among his masters Anton Bruckner. His great ability lay in the direction of conducting. No matter where he received a post—Cassel, Prague, Leipsic, Hamburg, London, Vienna or New York—he left the position with the orchestra on a higher level than ever before. As a conductor he was scholarly without being pedantic, authoritative without being stiff. In his young manhood, Mahler wrote two operas—*Die Argonauten* and *Rubezahl*. These have not survived in popularity.

His first symphony was produced in 1891, and others appeared at short intervals until in the year of his



Gustav Mahler.

death he had produced a series of notable works, including his famous *Eighth Symphony*—"The Symphony of a Thousand." This was first given in 1910 in Munich, and immediately made a deep impression. Mahler's cantata *Das Klagende Lied* is also one of his most noteworthy works. Mahler was a man of what might be called terrific energy, and he exhausted himself in his work. Mahler came to America in 1907 as a conductor for the Metropolitan Opera in New York. In 1909 he became conductor of the New York Philharmonic Orchestra. He returned to Europe and died May 18, 1911.

Friedrich Smetana

Smetana's position is unique. He was the first Bohemian composer of note. He was born March 2, 1824, at Leitomischl. His teachers were Prosch, at Prague, and Liszt. He first became known as a pianist and was a successful teacher in Prague. In 1856 he moved to Sweden, where he became director of the Philharmonic Society at Gothenburg. In 1866 he became director of the National Theatre in Prague, and in that year his delightful opera—*Die Verkaufte Braut*—was given with immense success. He wrote six other operas but none became as successful as *The Bartered Bride*. Deafness compelled him to resign his position at the opera house in 1874. It did not however deter him from continuing his work in composition. Of his symphonic poems, his *Mein Vaterland* is probably most worthy of notice. His string quartet in E minor—*Aus meinem Leben* is very popular with chamber music organizations. In his closing years Smetana was afflicted with insanity, and died in an asylum May 12, 1884.

Arnold Schoenberg

The leading anarchist in modern musical history is unquestionably Arnold Schoenberg. There are those who would have us believe that he is a fanatic or a maniac rather than a thinking man working out a new style of musical art. Arnold Schoenberg was born September 13, 1874, in Vienna. He was a pupil of Zemlinsky, although he boasts of being mainly self-taught in music. For a time he aspired to be a painter and an artist. In 1901 he moved to Berlin, to act as conductor of the "Buntes Theatre," a liberal movement in the German drama headed by the poet Wolzogen and others. For a time he was the harmony teacher in the noted Stern Conservatory in Berlin. His early works consist principally of songs, and are in a style suggesting a mixture of Brahms and Mendelssohn, and they contain nothing extreme or peculiar in any way to offend the most conventional ear. In 1903 he returned to Vienna, where with a group of enthusiasts he formed the "Society for Creative Artists," with Gustav Mahler as president. In 1910 he gave independent composition lectures at the Vienna Conservatorium. In 1911 we find him again in Berlin, where he succeeded in having published his 484-page dissertation upon harmony. This work appears only in the German language.

Arnold Schoenberg.

Max Reger.

Comparatively few of Schoenberg's manuscripts have been printed, but what has been published is so radical as to excite curiosity at once, and bring the composer an astonishing amount of publicity in a very few years. His first songs (Opus 1, 2, 3, 6) and his first string quartettes—Opus 7 and Opus 4—are so normal that they indicate that Schoenberg was perfectly capable of going on and writing in a manner which even the most scholastic critic would admit to be excellent if not eventful. They have been compared with the works of Mahler and Bruckner. His second stage of development included such works as the *Gurrelieder* (ponderous works for solo, orchestra and chorus); *Pelleas and Melisande*, a somewhat extenuated symphonic poem; a string quartette in F sharp minor. In 1908 he commenced to manifest his iconoclastic tendencies in a manner which invited wide attention. His Three Pianoforte Pieces, Opus 11, were declared unplayable, a meaningless bouncing over the piano keys, while some found a peculiar beauty in his oddities.

His subsequent works have done away with all the old conceptions of tonality, form, consonance or set ideas. It is music which evidently is designed to record the wild musical thoughts which might come from the mind during a fugitive dream. Discords, odd rhythms, concords, and meaningless jumbles of sound all follow without any apparent law or reason. Nevertheless Schoenberg has many admirers who declare this to be the only natural music. His famous quartet, in which he introduced in chamber music many of the tricks which solo players alone had employed, was played with great success in America by leading string quartets.

Max Reger

Max Reger was born at Brand in the Oberpfalz (Germany), March 19, 1873. His birthplace is only a short distance from that of Gluck. His father was the music teacher in a nearby preparatory school. Bach was a kind of household god, and the boy was taught to play his works upon the piano and upon the harmonium. The boy was saturated during his youth with Brahms, Beethoven, Liszt and Wagner. His father desired him to become a teacher, but Reger after an eventful visit to Bayreuth—where he heard *Parsifal* and *Meistersinger*—determined to become a musician. He therefore became the pupil of the learned Dr. Hugo Riemann.

His first opus was a *Sonata* in D major for violin and piano. Strangely enough it was published in London rather than in Germany. In 1896 he was obliged to serve one year in the army. In 1901 he moved to Munich, and while his works were dubiously received by the critics, he made much progress.

Unlike the other German composers, Reger gave little attention to the orchestra until he had produced his ninetieth opus. Songs, piano pieces, organ pieces, violin pieces made up the bulk of his work. All of his productions were of serious importance and demanded close study. It is probably for this reason that he failed to enjoy that popularity which has been so generously bestowed on his contemporary, Richard Strauss. Strauss, notwithstanding his intellectual and technical capacity for writing works of gigantic scope and difficulty, has nevertheless the ability to hit the popular fancy. Reger's style is very complex—yet he allows himself more liberties than does Strauss.

Reger spent some of his time as a teacher of theory at the Munich Royal Academy, the Conservatory at Wiesbaden, and finally became the professor of music at the Leipsic University. He wrote an excellent work upon harmony and upon modulation. His *Symphony, Sonfonietta, Orchestra Serenade*, and his concertos are rarely heard, but are greatly admired by many musicians. Reger died in 1916.

Engelbert Humperdinck

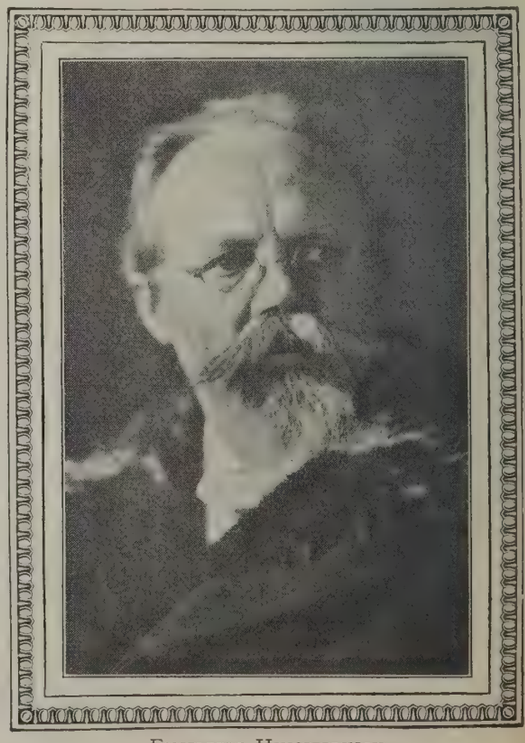
Blessed be Engelbert Humperdinck for producing a work that makes the wisest and soberest of us children again. *Hänsel und Gretel*, the prettiest of all fairy operas, is now frequently performed in many cities.

Humperdinck was born at Siegburg, Germany, September 1, 1854. He had the customary thorough German school training up to the gymnasium. Then he entered the Cologne Conservatory, then under the direction of Ferdinand Hiller. Later, in Munich, he studied with Lachner, and with Rheinberger at the Royal Music School. Winning the Mendelssohn prize in 1879, he went to Italy for further study. There fortune favored him: he met Richard Wagner in Naples. Wagner recognized the talent of the young composer and took him to Bayreuth to assist in the production of *Parsifal*. Next year, however, Humperdinck won the Meyerbeer prize in Berlin, and wisely spent more time in traveling in Italy, France and Spain.

For two years he was the professor of theory at the Conservatory at Barcelona. Returning to Germany, he became a professor at the Hoch Conservatorium in Frankfort-am-Main, the teacher of harmony at Stockhausen's Vocal School, and a critic upon the *Frankfurter Zeitung*. After producing some successful choral and orchestral works, he brought out his *Hänsel und Gretel* in 1895, in Weimar. Since then he has produced no work which has attained anything like the popularity of his masterpiece, although his *Koenigskinder* (written in 1896 and revived later in New York at the Metropolitan) has had several successful performances. In 1900 Humperdinck went to reside in Berlin, where the Kaiser made him a member of the Senate of the Royal Academy of Art and head of the Meister Schule for Musical Composition. Among Humperdinck's other works are *A Moorish Symphony*, operas *Dornroschen, Die Heimath Wieder Willen*, and musical settings to the spectacle *The Miracle*.

TEN TEST QUESTIONS.

1. Who is considered the greatest of Bohemian composers?
2. Who composed "The Symphony of a Thousand?"
3. Which famous Bohemian composer died of insanity?
4. Who has been considered "the foremost anarchist in modern musical history?"
5. Who has made a reputation despite the fact that only a few manuscripts have been published?
6. Whose organ music is thought to be comparable with that of J. S. Bach?
7. Which celebrated German composer of the present has paid very little attention to the orchestra?
8. What famous work of Mendelssohn was misunderstood when it was first produced?
9. Who has written the most successful fairy opera?
10. Name some of the recent works of Humperdinck.



Engelbert Humperdinck.

Famous Women Composers

Women in Music

THERE seems to be an erroneous impression that the work of women in the art of which St. Cecelia is the patron saint, is something very new and somewhat to be questioned. As a matter of fact there was a pupil of Haydn and Porpora, named Marianne Martines, who produced an oratorio named "Isacco," as long ago as 1788, with great success, in Vienna. Another musician who gained note as a composer was Maria Theresa

MRS. H. H. A. BEACH.

von Paradies (1759-1824). She was blind from her fifth year. She could play sixty concertos for piano from memory. She wrote operas, operettas, pieces and songs with facility. Clara Schumann (Clara Weick, born 1819; died 1896) was extremely gifted as a composer as well as a pianist. She published a number of pianoforte pieces and songs. Augusta Holmes (1847-1903), of Irish parentage but a native of Paris, is credited with three operas, as well as symphonies, symphonic odes and suites, and one hundred songs. Pauline Viardot-Garcia (1821-1910) wrote three operas and many useful vocal studies. Fanny Hensel (1805-1847), Mendelssohn's sister, was highly gifted as a composer.

In England we meet with many names of women in music which bring great credit to their art. After a period of rather banal ballads by "Claribel" (Mrs. Charles Barnard), and "Dolores" (Ellen Dickson), we find Alice Mary Smith, who wrote many excellent cantatas and the ever-beautiful duet, "Oh, That We Two were Maying;" Amy Elsie Horrocks, who composed a symphony, as did her lesser known sisters in art, Edith Green and Edith A. Chamberlayne. Mrs. Rhoads (Guy d'Hardelot), Frances Allitsen, Maude Valerie White, Teresa del Riego, Ellen Wright, and other English women have written many excellent songs which are not likely to be forgotten for many a year.

In America a rather astonishing number of women composers of decided accomplishments and merit have developed during the last twenty-five years. Among them are: Helen J. Andrus, Mrs. E. L. Ashford, Cora S. Briggs, Mary Helen Brown, Carrie Jacobs Bond, L. A. Bugbee, Jean Bohannan, Helen L. Cramm, Theodora Dutton, Mrs. R. R. Forman, Fay Foster, Jessie L. Gaynor, Celeste D. Heckscher, Helen Hood, Margaret R. Lang, Matilee Loeb-Evans, Grace Marschal-Loepke, A. F. Loud, Grace Mayhew, Marguerite Melville, Mrs. L. E. Orth, E. A. Park, Agnes Clune Quinlan, Caro Roma, Julie Rivé-King, Mary Turner Salter and many others. Space limitations prevent us from giving detailed attention to more than a few whose immense popularity make them subjects for special discussion.

Mrs. H. H. A. Beach

America may be especially proud of Mrs. H. H. A. Beach not only because of her splendid accomplishments, but because of the fact that her education is entirely American. She was born Mary Marcy Cheney, in Henniker, N. H., September 5, 1867. Her ancestry goes back to some of the first New England colonists. Her father had very strong inclinations toward mathematics. Her mother was decidedly musical and cultivated in the child an early love in the art in which she was to become so distinguished.

When she was four years old she commenced to find her way to the piano keyboard and commenced immediately to devise little melodies which attracted the attention of her friends. Apparently without instruction, she was able to transpose any melody that was given to her. Her ear was remarkable and she had the gift of absolute pitch. At the age of six her mother commenced to teach the little girl regularly, and when the child was seven years old she played many times in public. Her repertoire then consisted of the simple works of Beethoven, Chopin and other masters, as well as little compositions of her own.

When she was eight a fortunate move took the Cheney family to Boston, where it was possible to continue the child's education amid metropolitan advantages. At that time she was so advanced that competent authorities pronouced her in every way capable of entering any of the great European conservatories. Fortunately her parents had the good sense to avoid forcing her musical education, and she was accordingly advanced in her general education.

The little musician delighted in recording the sounds of nature—particularly those of the wild birds. She grew up as a natural child and lived much of her time in the open. Her teachers were at first Ernst Perabo, a well-known concert pianist and pupil of Moscheles, Richter, Hauptmann and Reinecke. Perabo spent most of his life in Boston, where he had over one thousand pupils during many years. Her next teacher was Karl Baermann (a pupil of Franz Liszt), who was also one of Boston's leading teachers for many, many years. The girl then studied harmony with Junius Welch Hill, an American, who had had a thorough German schooling under Moscheles, Plaidy, Richter, Reinecke and Hauptmann. In counterpoint, composition and orchestration she was almost entirely self-taught. In order to show how thoroughly she worked it may be said that since there were no English translations of the great works on orchestration by Berlioz and Gevaert she studied French expressly to make her own translations of these master treatises. Her real début was made in Boston as a pianist when she was sixteen years of age. Her numbers were the *E flat Rondo* of Chopin and the Moscheles *Concerto in G minor* which she played with orchestra. Her development was so rapid that during the ensuing winter she was sought as a soloist with large American orchestras. When she was seventeen she played the Chopin *F minor concerto* with the Boston Symphony Orchestra, under the baton of the stern and severe Gericke, and later played the Mendelssohn *D minor concerto* with the Theodore Thomas Orchestra, under the famous conductor himself. These performances brought her into immediate fame with American audiences. This was particularly extraordinary in 1884, as our public was not as yet educated to accept virtuosi who had not had the benefit of a European début. A series of recitals in different Eastern cities followed.

In 1885 Mrs. Beach married the distinguished surgeon, Dr. H. H. A. Beach, who was for many years a lecturer upon anatomy at Harvard University. Dr. Beach was devoted to music and a source of continual encouragement to his talented wife. Until his death in 1912, the married life of the gifted couple was ideal. In fact, it was Dr. Beach who incited his wife to more and more ambitious endeavors in the field of musical composition. In 1892 she composed a Mass in E Flat, shortly thereafter came *Eilende Wolken,* a *Festival Jubilate,* for the opening of the Woman's Building of the Chicago World's Fair. In 1896 the Gaelic Symphony appeared and also a violin Sonata. Her many songs and pieces in smaller forms have been received with

CÉCILE CHAMINADE.

Liza Lehmann.

immense favor. Mrs. Beach has a delightful gift of melody, an impassioned mode of expression and rich breadth in all of her treatment of the material she selects. In 1913 she appeared with great success in Europe, where her Symphony in E flat, her piano Concerto in C sharp minor and other works met with decided favor. In recent years Mrs. Beach has toured America many times. Her pianoforte playing is scholarly without being pedantic. She has the gift of communicating her own ideas to her audiences in a most fascinating manner.

Cécile Chaminade

Few composers in the last fifty years have had the good fortune to have their works as extensively played as Cécile Chaminade. The gifted French woman has written in such a very charming style that people of all countries of Europe seem to appreciate her piano pieces and songs with equal eagerness. She was born in Paris, August 8, 1861. Her interest in music dates from her earliest childhood. In her own words she says:

"While quite a tiny tot I used to compose, and it seems to me that I have always possessed an instrument upon which to express my thoughts. My cat and my dogs, like everything else, were merely an excuse for a musical parade. My dolls danced the pavan. I dedicated slumber songs to my dogs and to my cat, whose ways were mysterious and unaccountable. I would compose a nocturne or a *serenade lunaire*—surely nothing is more fitting to a cat than a moonlight serenade."

Her musical training, which was commenced at a very early age, was peculiar in many ways. At first she came under the influence of Bizet, who took an immediate and deep interest in the talented child. She describes him as "a stout, swarthy gentleman, who made me play all the pieces I knew." The composer of Carmen advised Chaminade's father to "give the child all possible opportunity for coming to the front, but, above all things, do not bore her."

She next went to the Conservatoire, where her teacher was Felix Le Couppey, the author of a famous series of elementary etudes for piano students. Le Couppey, while a little old fashioned (he was Henri Hĕrz' successor at the conservatory), was nevertheless very practical and very efficient. Among other things he organized a class for young ladies at the conservatory. Chaminade describes him as "an earnest man, possessing many curious mannerisms and eccentricities." Amongst other things he was never to be seen without his box of candies. Even when teaching it remained open beside him and he never ceased devouring the bon bons. "He has a most astonishing capacity for work, and never took any rest, believing it time wasted."

Later she studied harmony counterpoint and fugue with Savard, an illustrious author of French words upon theory. He was "very scholarly, pedantic and over-fond of rules. He never permitted anyone freedom of fancy, and to my mind he opposed more than he should have done any tendency toward originality upon the part of the student. He invariably commenced by finding everything bad. At first my respect for his authority effectually paralyzed the rebellious feelings that crowded upon me, but little by little I became less in awe of him."

Chaminade's next teacher was Benjamin Godard. Godard was at first a violinist, having been a pupil of the great Vieuxtemps. He is best known now, however, as a composer of very charming pieces for the pianoforte. He wrote seven dramatic works, but little is known of these aside from the *Berceuse* from *Jocelyn*. Chaminade describes him as "Very tall, incredibly stern and as unyielding as a stick. His hair, which was as inflexible as his body, was worn very long. Speaking little, much given to self-communion, he resembled some vague legendary spirit. Godard's stiffness and reserve earned him some enemies, who attacked his music more than his personality."

Chabrier and Moszkowski (Chaminade's brother-in-law) also had much to do with moulding the career of the young composer.

The numerous charming pianoforte pieces and songs, which seem the very embodiment of spontaneity, are, according to the composer, the result of an unusual amount of reflection, care and "polishing." She writes of them: "When I complete a work, I am reluctant to have it published immediately, prefering to keep it hidden in a drawer for some considerable time, until I come across it again, and find that I have confidence in it."

In 1889 Chaminade played her Concertstück for piano and orchestra with the Lamoureux Orchestra in Paris. This marked her début as a pianist. Since then she has made repeated tours of many countries with great success. Her ballet-symphony *Callirhoë*, and her Symphonie Lyrique, *Les Amazons*, have been given with success in Europe.

Liza Lehmann

Elizabetta Nina Mary Fredrika Lehmann, best known to the public as Liza Lehmann, is a grand-daughter of Robert Chambers of Edinborough, and a daughter of the famous painter Rudolf Lehmann. She was born in London in 1862. Her mother was a very accomplished singer and musician who arranged many old songs under the modest *non de plume* of A. L. The Lehmann home in London was the rendevouz of many distinguished people including great painters, poets and musicians. The girl's first teacher was her mother who taught her the art of singing. Her talent was so great that after she had studied singing with Randegger, she was sent abroad to study with Raunkilde in Rome, Freudenberg at Wiesbanden, and then with the late Hamish MacCunn.

In 1885 she made her début at the London Monday Popular Concerts, and for over nine years she was one of the favorite singers of ballads and art songs in England. On one occasion Mme. Clara Schumann chose her to sing Schumann's *Nussbaum and Frühlingsnacht* and accompanied her at the piano. In 1894, she gave a farewell concert in St. James Hall and retired to become the wife of Herbert Bedford, an English composer of decided gifts. In 1896, she surprised musicians with her very beautiful setting of parts of the Fitzgerald translation of the Omar Khayyám *Rubáiyat* under the title *In a Persian Garden*. This work was so successful that it started a vogue for song cycles. It was only with the very greatest difficulty that Mme. Lehmann was able to secure a publisher for her work. Even after it had been printed, it did not meet with favor until it was presented in America. Here it created a furore and ever since it has remained the most popular work of its kind. This inspired Mme. Lehmann to write other cycles and many interesting songs, to say nothing of a comic opera *Sargeant Brue*.

Anent the composition of *In a Persian Garden*, she once said, "It was my first work of any significance and was written just outside the city of London where we were living in a little home located in the middle of an apple orchard. I was very deeply impressed with the wonderful beauty of the oriental poem and with the blossoming apple trees all about I was very happy. I am always happiest when I am composing. One might as well ask me whence come the birds in Springtime as to inquire where the melodies come from."

Her opera *The Vicar of Wakefield*, modeled after the famous Goldsmith work has been given with notable success with our own David Bispham in the title rôle.

Mme. Teresa Carreño

Mme. Carreño was born at Caracas, Venezuela, December 22nd, 1853. She is a descendant of the renowned South American liberator, Simon Boliver. Her father was the Minister of Finance in Venezuela, but owing to a reduction of the family resources, the little pianist was brought to New York at a very early age and grew up in the great metropolis. There she studied with L. M. Gottschalk. Later she studied under Georg Mathias and Anton Rubinstein. When only nine years of age she made her first public appearance at the New York Academy of Music and thereafter made a tour of the United States. She was also very accomplished as a singer and on four days notice she sang the part of the Queen in *Les Hugenots* in the company of the great impressario Mapleson. For some time she was a regular member of the opera company which included Brignoli and Tagliapietra. When touring in Venezuela with an opera company a quarrel arose between the members and the conductor. Mme. Carreño then took over the post of conductor and held it for three weeks until a new conductor could be secured. It was not until 1889 that she reappeared as a professional pianist and astonished her friends and the public in general by her highly individual and always artistic playing. Her compositions for piano are fluent and original. One of her most interesting works is a string quartet in B. The Venezuelan National Hymn is her composition.

Ethel Mary Smyth

This unusual composer of works in larger forms was born in London, April 23, 1858. Her father was a general of the Royal Artillery. For a time she studied at Leipsic at the conservatorium and then with Heinrich von Herzogen. For the most part however, she is self taught. As early as 1884 her string quartet was given in Germany, meeting with great favor. Her solemn *Mass in D* was given at the Royal Albert Hall in London in 1893. Since then she has produced many works of large dimensions, such as the one act opera *Der Wald*, and the three act *The Wreckers*.

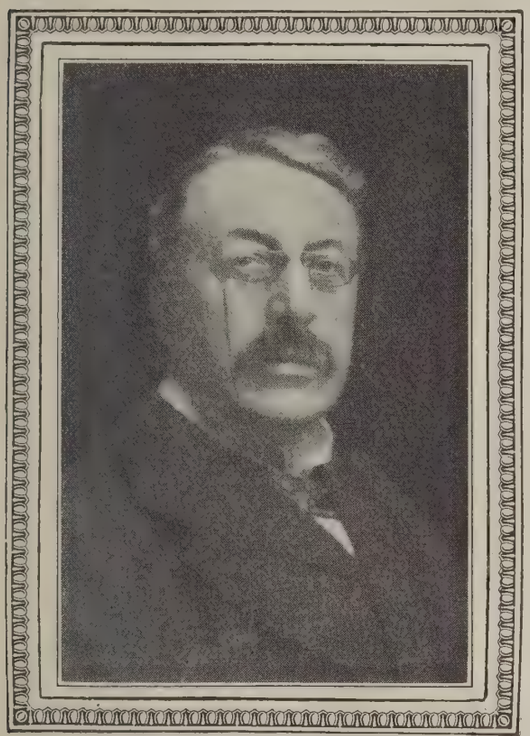
TEN TEST QUESTIONS.

1. Name at least ten women composers of the past and present.
2. Tell something of the musical training of Mrs. H. H. A. Beach.
3. What made Mrs. Beach's debut as a pianist unusual?
4. Who is the best known French woman composer?
5. Who were Chaminade's teachers?
6. Give some facts about the ancestry and education of Liza Lehmann.
7. What is Liza Lehmann's most famous work?
8. Who was the most famous South American woman composer?
9. Tell something of the versatility of Carreño.
10. Name an English woman composer of operas.

Mme. Teresa Carreño.

Modern English Composers

However insular England may have been in its musical past, the little group of British islands has been so closely tied to the musical activities of the Continent during the past century that London, during its interesting season, presents very nearly the same attractions that Paris, Berlin, Munich, Milan, and Petrograd may boast.



Sir Charles Villiers Stanford.

With the founding of the Royal Academy of Music in 1822, and the Royal College of Music in 1882, we find England returning to those aspirations for musical supremacy which made it foremost in the tone art during the time of Dunstable and Purcell. Thus, from the labors of such pioneers in British musical education as Doctor Crotch, Cipriani Potter, Atwood, Greatorex, Sir George Smart, Macfarren, Barnby, Sterndale Bennett, Grove, Parrett, Martin, Prout, and others, new heights have been reached in musical composition. The following biographies include only a few of the foremost British musicians of the present.

Edward Elgar

Singularly enough, the best known English composer is not an "academic." Sir Edward Elgar, almost entirely self-taught, ranks easily at the head of the English creative artists in the tone world. He was born at Broadheath, Worcester, June 2, 1857. His father was organist of St. George's Roman Catholic Church in Worcester, for many years, and was also a good violinist. The elder Elgar established a successful music-selling business and the son reveled in opportunities to explore the shelves and become acquainted with many masterpieces.

Edward went to a local school, where he had some elementary instruction in pianoforte playing. A friend of the family gave him a few hints on violin technic. He had no instruction in harmony, counterpoint, canon, fugue, orchestration, form, or anything of the sort. All that he learned he dug out of books and personal experience. At fifteen, his parents placed Edward in a solicitor's office for one year. The boy then went into his father's business as a clerk, at the same time studying the organ, with some assistance from his father. In addition to the organ he also learned to play the violin, the piano, and the bassoon. Finally he was admitted to the violin section of the Worcester Festival Orchestra. He was also a member of the Worcester Glee Club, which made a specialty of singing the excellent works of old English composers. At twenty-two, Elgar became conductor of the Worcester County Lunatic Asylum band, where he taught the attendants to play for the inmates. Much of his time was spent in making arrangements of trifling Christy minstrel songs for the band. At fifteen he had five lessons from the famous violin teacher, Politzer. Lack of funds prevented Elgar from going to Leipsic to study. At eighteen he succeeded his father as organist of St. George's Roman Catholic Church, in Worcester. In 1889 he married the daughter of General H. C. Roberts, K. C. B., and went to live in London.

In the English capital Elgar continued his great activity in personal research in the technic of his art. In 1893 his first work of note, *The Black Knight*, was produced in Worcester. Then came a rapid succession of significant compositions, leading to *The Dream of Gerontius*, *The Apostles* and other works. Elgar's compositions are for the most part in the larger forms and therefore do not appear especially numerous. He has written nothing that does not show fine musical feeling, constructive genius and masterly orchestral treatment. Even in his popular march, *Pomp and Circumstance*, there is a dignity and splendor which is as warmly appreciated by the general audience as it is by the trained musician. Rich coloring, strong melodic lines, well-marked rhythms, unanticipated harmonies and absence of mawkishness are the characteristics which make the work of this British composer distinct and apart from that of many music workers of the present day. Elgar has received the degree of *Doctor of Music* from Cambridge, Oxford, Durham and Yale. He was knighted in 1904.

Granville Bantock

Granville Ransome Bantock was born in London, August 7, 1868, the son of an eminent London surgeon. Although the boy commenced the study of piano at the age of six, it was not until ten years after that time, when his parents were insisting upon his entering the Indian Civil Service, that he conceived a strong desire to be a musician. Finally he overcame his father's ambitions, and after taking a few private lessons in composition from Dr. G. Saunders, he entered the Royal Academy, where he studied with Frederick Corder. After the first term he won the Macfarren Scholarship. During the time that he was at the academy he produced many works of decided merit. For three years he edited and published a very useful little magazine known as *The New Quarterly Musical Review*. At the same time he became affiliated with the famous George Edwards, of Gaiety Theatre fame, and was the conductor of the noted musical comedies produced at that time. In 1894 and 1895 he toured the world with the Edwards companies. In 1897 he became conductor in New Brighton, at first having a military band, but later having a fine concert orchestra, giving excellent concerts of the works of such British composers as Parry, Corder, Stanford, German, Elgar, Hinton, and Cowen. He also organized a highly successful *Choral Society* at New Brighton. In 1900 he became the principal of the *Birmingham and Midland Institute School of Music*, and in the next year became the conductor of the *Wolverhampton Festival Choral Society* and the *Birmingham Amateur Orchestral Society*. He has also done much to exploit the works of British composers on the Continent.

Bantock's compositions have a strong tendency toward program music. Many of his works are based upon oriental subjects, such as his *Juga-Naut* and his setting of the *Rubaiyat*. There is much striking originality, harmonic strength and distinctive character in everything this notable composer has done. In 1908 he succeeded Sir Edward Elgar as Professor of Music at the *University of Birmingham*.

Cyril Scott

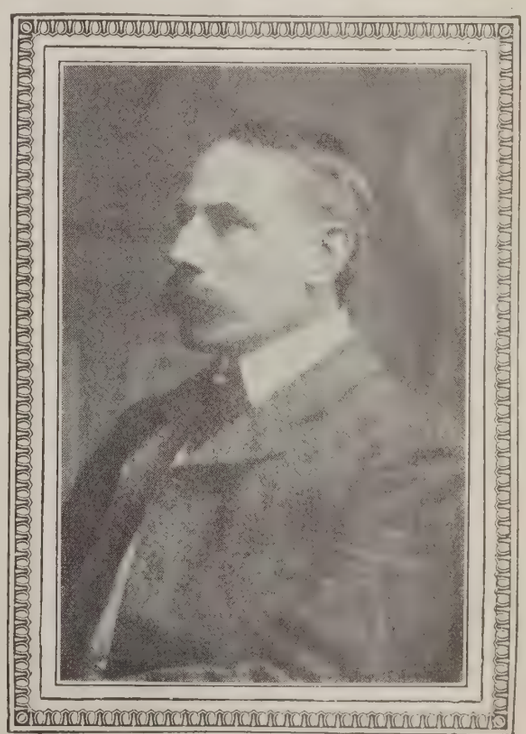
Cyril Scott, born at Oxton, Cheshire, September, 1879, is the son of the well-known Greek scholar, Henry Scott. This composer has been described as "the English Debussy." At the age of seventeen he went to Germany where he studied under the radical Prof. Iwan Knorr. Abandoning in a measure distinct and separated strains in his melodies he employs a continuously flowing melody with chromatic harmonies and very slight key stability. His orchestral works, such as the *Christmas Overture*, *Princess Maleine*, *Pelleas and Melisande*, are not so well known as his many charming pieces for piano and for violin and piano, such as *Danse Negre*, *Valse Caprice*, *Song From the East*, *Leuto and Allegro*, *Asphodel* and The *Jungle Book*, all representing genius of the highest character.

Mr. Scott is an able and original writer upon musical subjects. Many of his articles have appeared in The Etude.

Sir Charles Villiers Stanford

Sir Charles Villiers Stanford, Mus.D, D.C.L., LL.D., is the most distinguished composer of the present day, of Irish birth. He was born September 30, 1852, at Dublin. His father was a jurist, who took a keen interest in music. The boy's teachers in Ireland were Arthur O'Leary and Sir Robert Stewart. Later he went to Cambridge University, where after four brilliant years, he graduated in 1874 with honors. Thereafter he continued his studies with Reinecke, in Leipsic, and with Kiel, in Berlin. In 1876 he wrote the incidental music for Tennyson's *Queen Mary*, at the poet's suggestion. About the same time he wrote a Symphony (B flat), which met with decided favor. In addition to great activity in the work of composition he worked indefatigably to interest the British musical public in the compositions of Brahms and other contemporary Continental musicians. In 1885 he became conductor of the *Bach Choir*, and in 1887, Professor of Music at the *University of Cambridge*, upon the death of Sir G. A. Macfarren. When the Royal College of Music was founded Stanford became the Professor of Composition as well as the conductor of the orchestra, which is one of the finest of its kind in Europe. He was knighted in 1901, and in the same year received the conductorship of the Leeds Festival. In 1904 he became a member of the *Royal Academy of Arts of Berlin*.

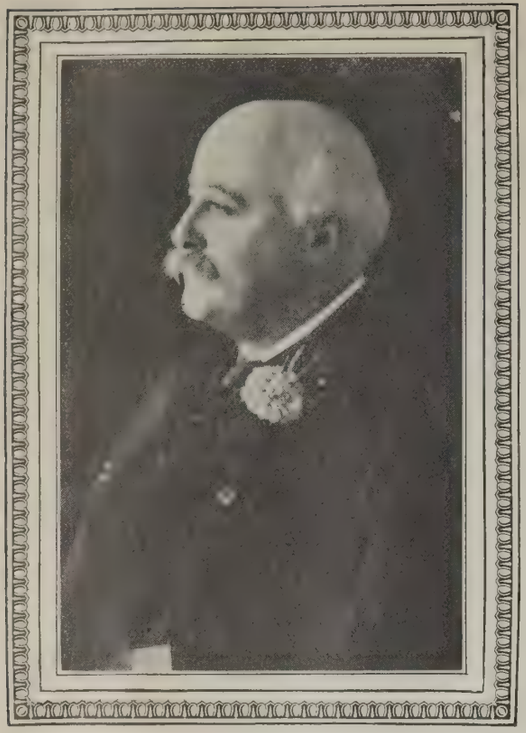
His best known works are his opera, *Shamus O'Brien*, *Irish Rhapsodies* and his *Irish Symphonies*, although *Savonarola* and the *Canturbury Pilgrims* were very highly praised when they were given in London. Stanford has written far more voluminously than some musicians are aware. His work long ago passed the 100 opus mark, and many of these are compositions of length and moment—not merely collections of songs and short piano pieces. Strength, combined with a facile technic and a romantic mind account for much of his distinguished success.



Sir Edward Elgar.

Frederick Corder

Few musicians of the present generation have had a stronger influence upon the music of England than has Mr. Frederick Corder. Original in the extreme, invested with splendid common sense and blessed with humor, he has inspired many of the younger men to free themselves from conventionalism and strike out for a newer and more characteristic mode of expres-



Sir Hubert Parry.

sion. Mr. Corder was born in London January 26, 1852. At first he was destined for a business career. His employer failed, however, and Corder went to the Royal Academy of Music, where he manifested such unusual originality in his work in composition that he was given the Mendelssohn Scholarship after one year and a half study. Accordingly he went to Cologne, where he studied with Hiller for four years. Upon his return he went to the Brighton Aquarium, where he conducted the orchestra and improved both the organization and the character of the programs. His opera, *Nordissa,* was given by the Carl Rosa Company in 1887. He is the Professor of Composition at the *Royal Academy of Music,* and has also held the position of Curator in that institution since 1890. An ardent admirer of Wagner, he wrote the English text for most of the Wagnerian operas. In addition to his numerous works for the stage, orchestra, and chorus, he has written excellent books upon Composition and Instrumentation, and has contributed extremely instructive and entertaining articles to many foremost magazines, including many to The Etude. Several of the most brilliant English composers of to-day have been pupils of Mr. Corder.

Alexander Campbell Mackenzie

Sir Alexander Campbell Mackenzie is the son of a musician, the grandson of a musician and the great-grandson of a musician. Born in Edinburgh August 22, 1847, he was sent to Schwartzburg-Sondershausen when he was ten years old. There he studied with Ulrich and Stein. He became the second violin in the ducal orchestra and was drilled daily for years in the great music of classic and modern masters. In 1862 he returned to London, where he won the King's Scholarship in the *Royal Academy of Music.* Returning to Edinburgh as a violinist and conductor, he rapidly became the leader of musical life in the Scotch metropolis, making regular trips to play at the Birmingham festivals for many years. His health broke down through overwork and for ten years he resided in Florence, Italy. There he found the treasured time to complete many projected compositions. His services as a conductor were so much in demand in London that he was forced to return to England, where he has since resided. There he produced his opera, *Colombo,* his oratorio, *The Rose of Sharon,* and his Scotch Rhapsodie *Burns.* Upon the death of Sir George Macfarren he became principal of the Royal Academy of Music (1888). For seven years he was conductor of the Philharmonic Society, in London. He has received many distinctions, academic and otherwise, from British and Continental bodies. In 1895 he was knighted. Mackenzie has written over eighty works of great musical interest. His varied and busy life, together with the romanticism of his native land, make his compositions works of fine musical character and force.

Sir Hubert Parry

In attempting to appreciate the splendid amount of serious musical accomplishment in England during the last fifty years, no name comes more readily to the mind than that of Sir Hubert Parry. The son of a distinguished painter and art patron, Parry was born at Bournemouth, February 27, 1848, and educated in the English public schools (Malvern Twyford, Eaton); and at Exeter College, Oxford. He was so advanced in music in his youth that before entering Oxford he was able to take the University Examinations in music and receive his degree of Mus. Bac. His teachers in music in England were Samuel Sebatien Wesley, Sterndale Bennett, and G. A. Macfarren. For a time he went to Stuttgart, Germany, to study with H. H. Pierson. After leaving the university he was employed at Lloyds, London, for nearly three years.

Parry was fortunate in having his pianoforte concerto produced under the influential baton of Edward Dannreuther, at the Crystal Palace, in 1880. From 1882 to 1889 he produced four symphonies. He has been criticized for depending more upon well-worked-out musical ideas than upon orchestral color for his effects. It is as a choral composer that he has reached his greatest heights, *Prometheus Unbound, Blest Pair of Sirens, The Pied Piper,* are works that will endure, as they are not made of transient tonal idioms.

In 1900 he became the Professor of Music at *Oxford,* and in 1894 succeeded Sir George Grove as Director of the *Royal College of Music* of London. He was knighted in 1898 and created a baronet in 1903. No inconsiderable part of his work has been his most interesting and informing literary musical discussions of various phases of musical history. No better book on music has ever been written than *The Evolution of the Art of Music.* His work as a composer has been very voluminous in every branch of the art.

John Frederick Bridge

Sir John Frederick Bridge was born at Oldbury, near Birmingham, December 5, 1844. His early education was received when he was a choir boy under J. L. Hopkins and John Hopkins, at Rochester Cathedral. Thereafter he studied with Sir John Goss and also took the degree of Mus. Doc. at Oxford (1874). For six years he was organist of Manchester Cathedral, and in 1882 became the organist of Westminster Abbey. In 1903 he became the Professor of Music at the University of London. He was knighted by Queen Victoria in 1897. His best known works are his vigorous and spirited anthems for church service. His numerous choral works, notably his oratorio, *Mount Moriah,* are very highly regarded.

Frederick Hymen Cowen

Frederick Hymen Cowen was born at Kingston, Jamaica, January 29, 1852. His talent for music developed at a very early age and two years after he was brought to England (1858) he published a waltz, which was said to contain much musical merit. At the age of eight he composed an opera called *Garibaldi.* He then became a pupil of Sir John Goss and Sir Julius Benedict. In 1865 he was taken to Leipsic by his parents. There he studied with Plaidy, Moscheles, Reinecke, Richter, and Hauptmann. Later he became a pupil of Kiel at the *Stern Conservatorium.* In 1869 Cowen, when only seventeen years old, produced his *Symphony in C Minor,* and played his *Pianoforte Concerto in A Minor* at a concert given in St. James' Hall, London. Thereafter his fame as a conductor and as a composer greatly increased. His choral works, *The Corsair, St. Ursula, Ruth, The Transfiguration,* etc., have been given performances at the great English Festivals, while *The Rose Maiden* has been performed by almost every small choral society on earth.

Four of his operas have been given with success in England and Italy. Many of his songs, of which he has written over three hundred, have been very popular. As a conductor, Cowen is one of the most distinguished in England. He has directed numerous important festivals and has been conductor of the London Philharmonic Society upon two occasions, for several years at a time. In 1900 the degree of Mus. Doc. was conferred upon him by Cambridge University. He was knighted in 1911.

Samuel Coleridge-Taylor

It is a poor compliment to refer to Samuel Coleridge-Taylor as the greatest composer of his race, as his work, like that of our American, Harry Burleigh, ranks far superior to that of many white composers. Coleridge-Taylor was born August 15, 1875, in London. His father, a physician, was a pure-blooded negro, native of Sierra Leone, Africa. His mother was a white English woman. In the boy's childhood he studied violin and was a chorister in St. George's Church, Croyden. In 1890 he became a pupil at the Royal College of Music, studying the violin and also composition under Stanford, who conducted a symphony by his pupil at St. James' Hall, in 1896. Although the composer of much excellent choral and orchestral music, Coleridge-Taylor is now best known by his very beautiful setting of Longfellow's *Hiawatha,* in three parts: *I. Hiawatha's Wedding Feast, II. The Death of Minnehaha,* and *III. Hiawatha's Departure.* The first section of this work was first produced in 1898 at the Royal College of Music.

Coleridge-Taylor also wrote much exceedingly effective incidental music for the Stephen Phillips dramas, *Herod, Ulysses, Nero* and *Faust.* In 1904 he became conductor of the famous Handel Society, in which Sir John Stainer, Sir Julius Benedict, Sir Hubert Parry, Hon. Arthur J. Balfour, Sir Walter Parrett, Dr. Ebeneezer Prout and others took an active part. He died September 1, 1916.

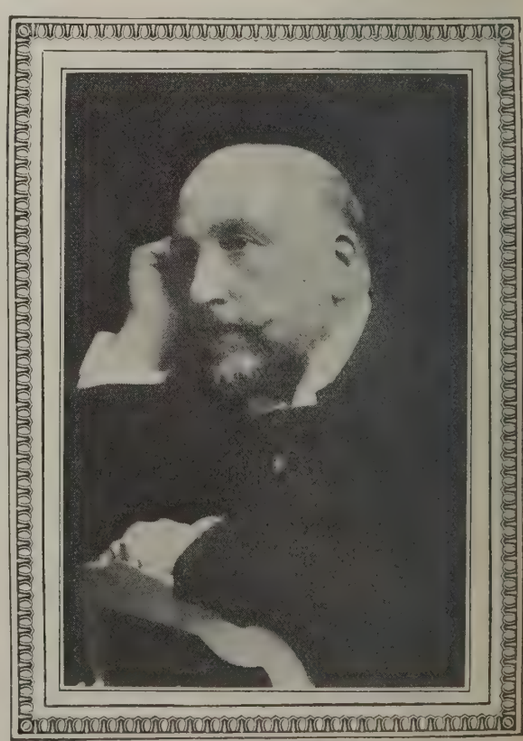
Percy Grainger

As Mr. Grainger is at the time of present writing, an oboeist in the United States army, and therefore a citizen of the United States, he might not be classed as a modern British composer, but since he was born at Melbourne, Australia, July 8, 1882, and achieved most of his triumphs as a pianist and as a composer in Europe, it is difficult to know how to classify this rare and brilliant artist. After study in Australia with Louis Pabst, Grainger went to Germany, where he came under the tuition of James Kwuast and F. L. Busoni. Grieg took an immense interest in Grainger, in fact became his musical foster-father. It was this interest which induced Grainger to endeavor to conserve the rare British folk music, which for lack of modern treatment was falling into disuse.

This resulted in the composition of such distinctive pieces as *Molly on the Shore, Handel of the Strand, Mock Morris.* His pianoforte arrangement of Tschaikowsky's *Flower Waltz,* from the *Casse Noisette* suite, has been very much played. As a pianist Mr. Grainger has met with distinguished success. His keyboard methods are in many ways different from those of other pianists, and through them he has been able to achieve different and distinctive results.

TEN TEST QUESTIONS.

1. When were the Royal Academy and the Royal College founded?
2. Give some facts about the education of Elgar.
3. Tell something of the career of Granville Bantock.
4. Who is known as "the English Debussy?"
5. Who is called "the most distinguished composer of Irish birth?"
6. Who has been the teacher of several of the most brilliant English composers of the present day?
7. Who succeeded Sir George Macfarren as head of the Royal Academy?
8. Which English composer is the son of a distinguished painter?
9. Which noted English song writer was born in Jamaica?
10. Which famous English composer is partly of negro blood?



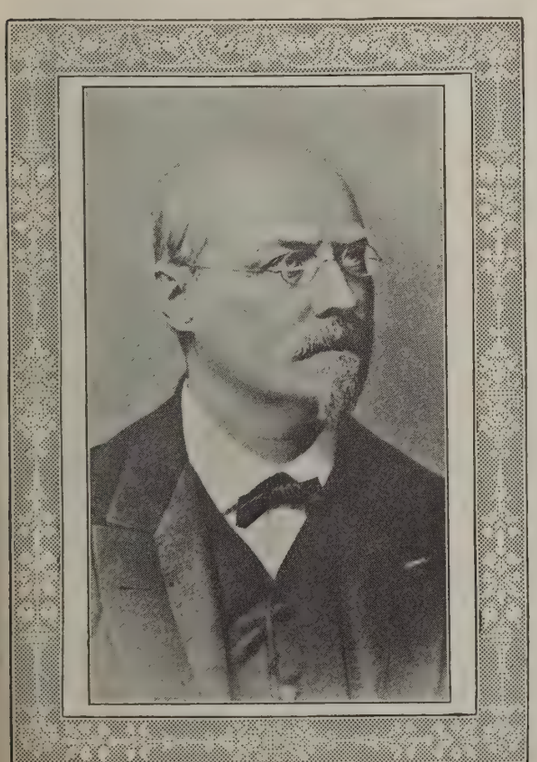
Sir Alexander Campbell Mackenzie.

Composers of Music of Wide Human Appeal

THE number of composers who are best known for a few of their compositions is really quite remarkable. This is sometimes taken as a reflection upon their capacity or their versatility whereas it is really one of the cruel machinations of Fate. The poet, Gray, is celebrated for his famous *Elegy in a Country Churchyard,* but Gray was known to have been a man of distinguished ability and wide human interest. That one of his works should have survived and others been ignored means that the one masterpiece dealt with a subject of wide human appeal and interest. The vitality of Shakespeare does not depend so much upon his skill as a dramatic poet as upon his wide human purview,—his sympathetic touch with the great throb of time.

Many composers have gone down to fame as "one masterpiece" composers. At present Mascagni would be regarded in this light although he has produced many works which would have brought him fame if the immense popularity of *Cavalleria Rusticana* had not overshadowed all of his other works. There are probably not more than a score or so of compositions by composers of renown that have the longevity which comes with wide human appeal. It is difficult to determine why the public fastens its affections upon Rubinstein's *Melody in F,* Mendelssohn's *Spring Song,* Handel's *Largo* and other works. Simplicity is not the only reason for popularity as the Wagner *Tannhauser March* is by no means simple and many of Mendelssohn's *Songs Without Words* are much simpler than the *Spring Song.* Probably the secret is the eternal youthfulness of a good melody.

The composers in this group, are (with the exception of Wolf, Goldmark, and Franz), men who have been distinguished by a comparatively small group of compositions, often in brilliant or lighter forms, but who have evidenced in many instances great gifts in writing in larger forms. Moszkowski for instance while known by many of his lighter compositions has done work in larger forms which would entitle him the laurels of the master if his very beautiful lighter pieces had never existed. The concertos of Schütt are pianistic masterpieces of the highest order, but he is best known by his lighter compositions.



JOACHIM RAFF.

Moritz Moszkowski

MORITZ MOSZKOWSKI was born at Breslau, German Poland, August, 1854. He was the son of a Polish gentleman and was given the best possible musical training at the conservatories of Dresden and at the Stern and the Kullak Conservatories in Berlin. He taught in the Stern Conservatory for many years. In 1873 he made his debut as a pianist and thereafter made many successful tours. Gradually, however, his attention was turned to composition and to teaching. In 1897 he removed to Paris and since that time has been closely identified with the musical life of the French capital.

No composer of meritorious pianoforte music of the last quarter of a century has met with greater favor than Moszkowski. As in the case of Chopin, he speaks the idiom of the instrument so fluently that it is a delight to play his compositions. His *Spanish Dances, Serenata* and his famous *Valses de Concert,* notably those in A flat, in E major and his recent concert-waltz success in G flat major, *Grande Valse de Concert.*

Pianists are exceptionally enthusiastic over the Moszkowski pianoforte concerto—many declaring it one of the most effective of all compositions in this form.

Moszkowski has written one opera, *Boabdil,* and some works for orchestra.

Eduard Schutt

WHILE most people think of Schütt as a German or Austrian composer he is really a Russian. He was born at Petrograd, October 22, 1856. He studied at the St. Petersburg Conservatory and at the Leipsic Conservatory. Eventually he settled in Vienna as a teacher and conductor.

As the director of the Academic Wagner Association he achieved much renown. He made many tours as a concert pianist introducing his beautiful *Concertos in G minor* and in *F minor.* Although he has written a comic opera and many interesting pieces of chamber music he is best known for his very fascinating and graceful pianoforte compositions such as the *Carnival Mignon,* and his very popular waltzes, *A La Bien Aimé* and *A la Jeunesse.*

Joachim Raff

RAFF'S career was one of the most romantic and at times one of the most pathetic in musical history. He was born May 27, 1822, at Lachen, Switzerland. He was educated at a Jesuit Lyceum and received first prizes in Latin and Mathematics. Immensely fond of music, he was unable to afford a teacher. He became a school teacher and studied music with the greatest of teachers, "oneself." Mendelssohn became interested in him and induced a publisher to issue some of his compositions. From that time to his death he wrote incessantly, often producing works which were so trivial that their value was purely ephemeral. Liszt, Von Bülow and others who saw in Raff a great genius drifting in any direction the winds might blow induced him to devote himself to further and more regular study. Meanwhile he was so miserably poor that he was often close to starvation and ready to turn out any kind of cheap pot boiler to keep himself alive.

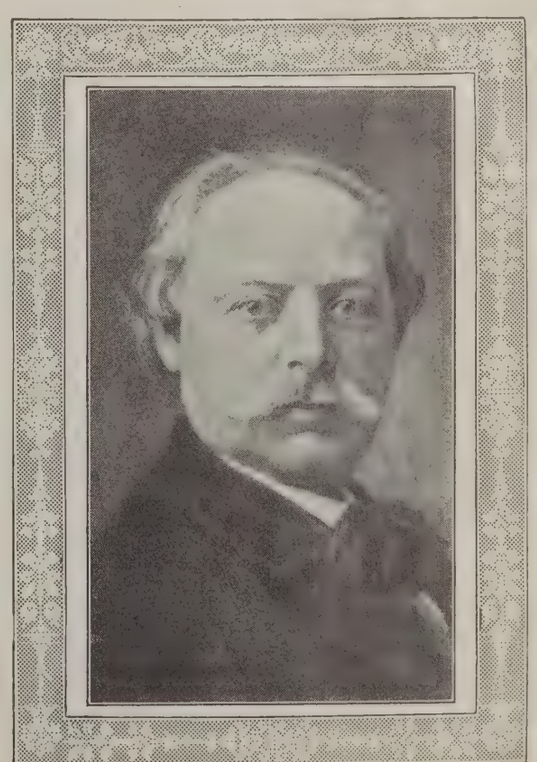
Liszt, whose good heart and breadth of sympathy made him a good friend to many musicians in need, induced Raff to take up his home in Weimar, where Raff's opera, *King Alfred,* was produced many times with great success, but with little profit to Raff. In 1856, however, he went to Wiesbaden, where his fortunes turned as he had many piano pupils. Iu 1859 he married the daughter of a famous actor. Encouraged by prosperity he wrote many highly interesting works for the orchestra including the symphonies, *In the Woods, Leonore, The Alpine, Spring Sounds, In Summertime,* and *In Autumn Time.* In all, Raff wrote eleven Symphonies. None of these rank with the great symphonies of Beethoven, Schumann, Brahms or Tchaikowsky, but they are exceedingly good and interesting music with occasional moments of lofty inspiration. His technical skill was often quite amazing as is shown in some of the first movements of his symphonies. He is at his best, however, in the slow movements which are often (like his famous *Cavatina*) exceedingly impassioned and filled with emotional charm.

As a composer for pianoforte Raff produced so many compositions that it is surprising that so very few remain. His pianoforte *Concerto* was once very popular, but is rarely heard at this time. *La Fileuse* and the *Polka de la Reine,* however, are probably his best known works for piano. His songs are rarely heard although he wrote many and his violin compositions with the exception of an occasional performance of the *Suite for Violin and Orchestra* and the immortal *Cavatina* are practically unknown. Possibly one should add *La Feé d'Amour,* a violin piece, which was a favorite in Sarasate's programs.

In 1877, Raff was appointed director of the very fine Hoch Conservatorium in Frankfort-am-Main, an endowed institution, which has done much for music. There among his many noted pupils he had Edward MacDowell in whom he took a great personal interest. Raff died on June 25, 1882. His life is a singular monument to his ability in many directions, to his great industry, and, yet to the colossal amount of effort wasted in pursuing inconsequential musical aims.

Carl Goldmark

IF GOLDMARK had written nothing but his Concert Overture *Sakuntala* he would have earned a permanent position in musical history. Few overtures are as large in their design and as rich in their coloring. Goldmark was born at Keszthely, Hungary, May 18, 1832. Outside of a few violin lessons, received when a boy, and one year at the Vienna Conservatory, he was self-taught. When he was twenty-six years of age he gave a public concert in Vienna, playing his own concerto for pianoforte. His opera, *The Queen of Sheba,* is a splendid musical spectacle. It was first produced in 1875, and is frequently revived. His operas are *Merlin* (1886), *Das Heimschen am Herd* (Dickens' "Cricket on the Hearth") (1896), and the *War Prisoners* (1889). Goldmark's two symphonies and his other overtures, while full of spirit and fiery Hungarian dash in parts, have not met with the popularity which continually attends his *Sakuntala* Overture. Goldmark died in 1915.



CARL GOLDMARK.

Theodore Leschetizky

Leschetizky ranks with Czerny, Cramer and Liszt among the most distinguished of all pianoforte teachers. He was born June 22, 1830, at Lancut, in Austrian Poland. He was a pupil of Czerny and Sechter, and achieved local fame as a pianist when he was fifteen. From 1852 to 1878 he taught in the St. Petersburg Conservatory. In 1882 he married Mme. Annette Essipoff, and was divorced twelve years later since which time he had three other wives. His chief fame rests upon his exceptional success with his famous pupils Siloti, Paderewski, Hambourg, Bloomfield-Zeisler, Goodson and many others.

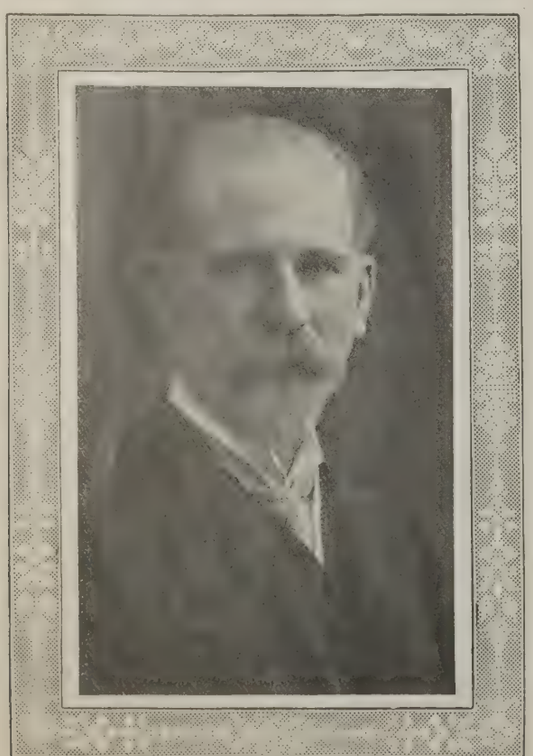
Leschetizky made many appearances as a pianist when a young man, but when he adopted teaching as a career he confined himself almost exclusively to that, rarely giving public recitals. He was a composer of many brilliant and effective pianoforte pieces bordering upon the salon type. He also wrote an opera, *Die Erste Falte*, which was produced in Prague, in 1867, with great success.

Leschetizky died in Dresden, November 17, 1915.

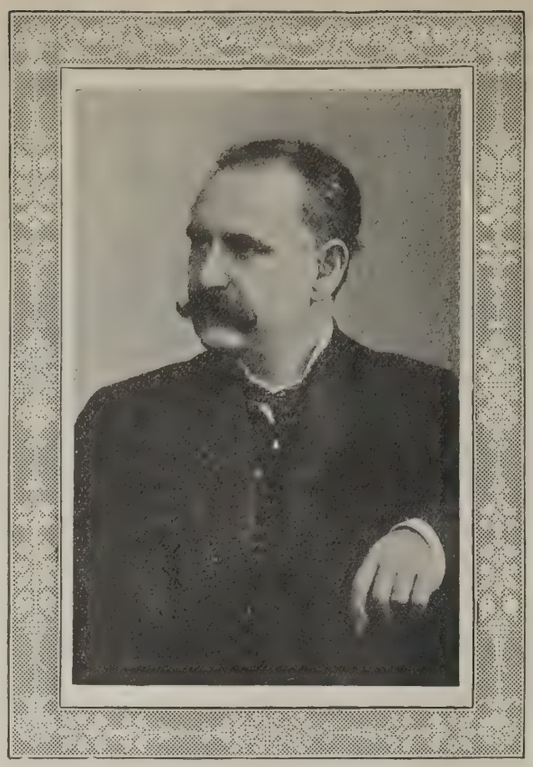
Robert Franz

Franz's real name was Knauth—and in his time he was not without enemies who contended that in taking the name of Robert Franz he was stealing the fame of Robert Schumann and Franz Schubert. However, since Franz himself produced vocal masterpieces which the critics of to-day are glad to rank with the great compositions of his forerunners in Art-song composition, we may excuse him of all blame for fixing up his name as he chose (the family name was changed by Royal permission in 1847).

Franz was born at Halle (Handel's birthplace), October 24, 1815. As in the case of Schumann, Franz's parents tried every possible means for inducing the youth to abandon all idea of becoming a musician. However, he was permitted to study under Schneider at Dessau, and wrote many compositions. Upon his return to Halle he spent much time trying to dispose of his works, but with no avail. They might be masterpieces, but the publishers could not see them in that way. Therefore, he gave much time to the study of the masters, notably Bach. He was twenty-eight years of age when his first set of songs appeared. Mendelssohn, Liszt, Schumann, Wagner and others became his firm admirers. This led to his appointment as director of the Singakademie, organist of the Ulrichskirche and musical director of the Halle University, which later conferred the degree of Doctor of Music upon him. When he was fifty-three, however, deafness and nervous troubles afflicted to such an extent that he was forced to give up all his positions, and he and his wife (*neé* Marie Hinrichs, a singer of much ability) were practically penniless. A group of friends



Eduard Schuett.



Xaver Scharwenka.

in Germany and a group of American musicians secured a fund to support him during his lifetime. Otto Dresel, B. J. Lang and others gave concerts in America which netted $25,000.

Franz died October 24, 1892.

Xaver Scharwenka

Xaver Scharwenka was born at Samter, the Polish province of Prussia, January 6, 1850. He received an excellent general education at the Posen Gymnasium. Later he became a pupil of Kullak and Wuerst at the Kullak Conservatory in Berlin. His debut as a pianist was made in 1869 at the Singakadamie. His many tours as a pianist brought him wide renown as a virtuoso. In 1881 he founded a conservatory and later, together with his brother, he engaged in the work of the Klindworth-Scharwenka Conservatory in Berlin. In 1891 he established a conservatory in New York which continued for some years. In 1914, he opened a school for piano teachers in Berlin. Scharwenka's name in the minds of the public is still associated with the *Polish Dance in E flat minor*. He wrote many Polish dances, but none ever proved as popular as his famous one. He has also written many compositions for orchestra including a *Symphony in C minor*. His opera, *Mataswintha*, has been produced in Berlin (1894) and at the Metropolitan in New York (1897). His older brother, Philipp Scharwenka, and his nephew are also distinguished as composers. Scharwenka's four pianoforte concertos have been played by most of the distinguished piano virtuosos of his time.

Adolf Jensen

Jensen, like Raff, was largely self-taught. He was born at Königsberg, January 12, 1837, and died at Baden Baden, January 23, 1879. Through the friendship of L. Ehlert and Fr. Marpurg he was encouraged to write many works in his youth that proved an excellent drill for him. Jensen was a Schumann enthusiast and expected to study with him if Schumann's health would permit. Accordingly, he set out for Dusseldorf in 1856, but Schumann died at the end of July of that year, and Jensen was terribly disappointed. In 1857 he became the Kapellmeister at the City theater of Posen, and in 1858 he went to Copenhagen, where Gade became his friend and gave him much assistance. Later we find him in Berlin (1866-1868) teaching advanced pupils in the conservatory of Tausig. He contracted consumption, and after many futile resorts for his health he removed to Baden Baden, where he died.

Jensen's muse was more lyric than dramatic. He excels in the smaller forms and for this reason many of his songs and some of his piano pieces have been very widely employed. Nevertheless, he wrote an amount in larger forms. An opera which he left uncompleted (*Turandot*) was finished by W. Kienzel.

Hugo Wolf

Not since the deaths of Schubert, Schumann and Löwe has any writer of songs attracted so much deserved attention as has Hugo Wolf. He had the true lyric soul and lived his life right into his songs.

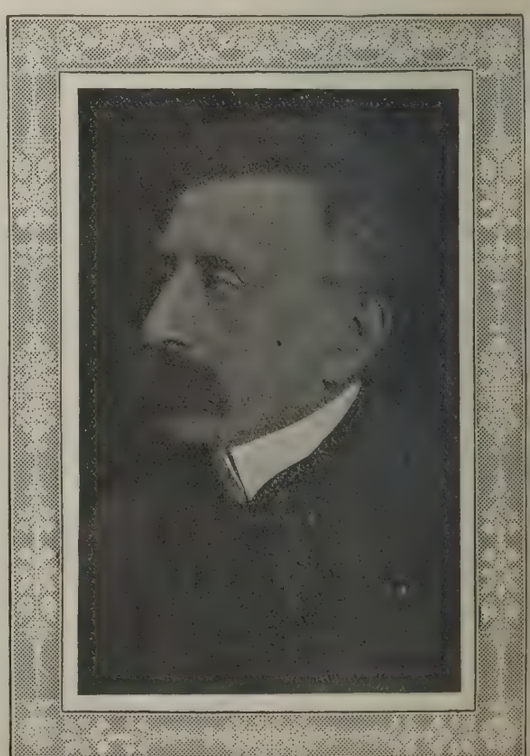
Hugo Wolf was born at Windischgratz, Austria, March 13, 1860. His father was in the leather business and greatly disapproved of his son's intention to become a musician. Nevertheless the son entered the Vienna Conservatorium when he was fifteen years old. Naturally an iconoclast, he was expelled from the conventional old institution after two years, because he refused to obey the rules, and neglected to give the proper amount of time to counterpoint. For a time he was brought very nearly to the point of starvation through his inability to get enough piano and violin pupils to give him a living. Friends secured him the post of Second Capellmeister at Salzburg. In 1882 he became a critic in Vienna.

In 1888 he commenced his serious work as a song composer. He wrote two hundred masterly songs, one right after the other, with hardly a break. Thereafter all his writing was spasmodic. That is, he would lie fallow for a considerable time, and then in a sudden burst of inspiration he would turn out some very remarkable work. In 1896 he produced his opera *Der Corregidor*. The work was successful, but was given but once during the lifetime of the composer. In 1897, when he was engaged in writing another opera—*Manuel Venagas*—he was stricken with insanity and confined to an asylum. Though he had occasional periods when it seemed as though his mind would be restored to him, they were of but short duration. In 1903 he died in the asylum.

Wolf's orchestral works, such as his Symphonic poem *Penthesilea*, are rarely heard; but his art songs are becoming more and more popular and they are frequently on the programs of the foremost singers.

TEN TEST QUESTIONS.

1. Name three of the most popular pieces of Moszkowski.
2. Name a famous Viennese composer of Russian birth?
3. Which noted composer of Swiss birth was almost entirely self-taught?
4. Give the name of one of MacDowell's best known teachers.
5. Name two important works by Goldmark.
6. What notable work did Franz accomplish apart from his songs?
7. How was Franz spared from penury?
8. Give some details of the life of X. Scharwenka.
9. In what way did Jensen resemble Raff?
10. How old was Wolf when he commenced his real work as a song composer?



Moritz Moszkowski.

A Group of Russian Composers

In this group of Russian composers we meet those masters whose works have embodied the various phases of Russian and Slavic genius. In many instances we find that they have accomplished an almost miraculous amount of work in face of the fact that much of it was done in their "spare time," while they were busily engaged in other occupations. Many were almost entirely self-taught, and several did not even commence their musical activities in earnest until they had reached manhood.

The spelling of Russian names (owing to the Russian language using a different alphabet), to say nothing of their pronunciation, has led to infinite confusion. The following spelling is given by an eminent Russian authority in the *Musical Times* (London). These spellings are frequently seen in modern discussions of Russian compositions. In our text, however, we have used the spellings adopted by the *Grove Dictionary*.

Balákirev (bä-lá-ke-reff).
Borodin (bo-ro-din').
Cui (koo'-ee).
Dargomyzhsky (där-go-mish'-ski).
Glinka (Glink'-a).
Glazunóv (glaz'-ö-noff).
Leschetízsky (les-che-titz-ki).
Moszkówski (mos-kof'-ski).
Musorgsky (mö-sorg'-ski).
Rakhmaninov (räk-män'-e-nof).
Rímsky-Kórsokov (rim'-ski-kor-sa-koff).
Stravínsky (straf-in-'ski).
Skryábin (skryä'bin).
Tanéev (tan-é-yef).
Tchaikóvski (chi-kof'-ski).

Michael Ivanovitch Glinka

Glinka's chief distinction lies in the fact that he was the first of the great national composers of Russia. He was born June 1, 1804, twenty-six years before Anton Rubinstein. Rubinstein found almost immediate favor for his compositions as he wrote almost entirely in a German style, so that he could almost be classed as a German composer. Glinka, on the contrary, saw the rich treasures of Russian folk-music, and endeavored to bring the spirit of Russia into his work.

Glinka was a nobleman by birth, and a highly cultured gentleman. After some preliminary studies he came under the educational direction of the Irish pianist-composer, John Field, in Moscow. Field took a great interest in his pupil, and Glinka became an accomplished pianist. At the age of thirty he went to Italy, where he remained four years. Then he went to Berlin, where he studied under Dehn and resolved to become a composer.

His first opera, *A Life for the Czar,* was produced at St. Petersburg, December 9, 1836, and until the Revolution was one of the favorite operas of the Russian people. *Russlan and Ludmilla,* an opera for which the Russian poet Pushkin (part negro) wrote the book, also became a favorite after its production in 1842. He made additional trips to Paris, Spain, Italy and Berlin, where he died in 1857.

In addition to his operas he partly completed two symphonies and wrote other works for the orchestra, some songs, some chamber music and some pieces for piano. While Glinka did not reach the heights attained by later Russian composers, as a pioneer he deserves immense praise.

Alexander Sergeivitch Dargomijsky

Dargomijsky is another notable Russian example of the self-taught musician. He was born in the province of Toula, Feb. 14, 1813, and died at St. Petersburg Jan. 29, 1869. Of excellent family, he was educated for the government service, and did not begin to devote himself seriously to musical composition until he was twenty-two years of age, when he withdrew from the Control Department. In his childhood he had many musical surroundings, which developed his taste, but it was not until he was twenty that he met Glinka, who advised him to take up music as a profession. Glinka loaned him the harmony exercise books he had had when he (Glinka) studied under Dehn in Berlin. This was the only theoretical education that Dargomijsky ever had. In 1839 he produced his opera *Esmeralda* on a plot by Victor Hugo. In 1856 his opera *Roussalka* was first given. Notwithstanding the popular success of these works he went on a lengthy tour of Germany, France, England and Belgium, to extend his musical vision. Only in Belgium did his musical work receive great popular favor.

Upon his return to Russia, he met the inspiring Balakirev, who set the composer's mind toward the new ideals of the rising Russian School, with the result that Dargomijsky's later works represent a notable advance.

The most significant of his productions was *The Stone Guest* (orchestrated later by Rimsky-Körsakov). The opera is distinguished by continuous recitative, and marks so radical a departure from the conventional that many of the Russian composers came to call it "The Gospel." Apart from his operas (five in number) Dargomijsky wrote three works for orchestra, a few vocal works and a duet for piano.

Alexander Porphyrievich Borodin

Borodin was a son of a prince of Imeretia and was born in St. Petersburg Nov. 12, 1834. He was trained to become a physician, and for two years served in a military hospital. Later he became professor of chemistry at the Academy of Medicine in St. Petersburg. In 1862 he met Balakirev, and became a ready disciple of that master. Although he still kept up his interest in medical matters and wrote many treatises upon the subject he also achieved great things in music. In 1877 he visited Liszt at Weimar and later visited Brussels, Belgium, where his compositions met with decided favor. He died Feb. 28, 1887, as a result of overwork.

Borodin's life indicates how a man at the age of 28, with little more than an amateur's grasp of music, can find time in the midst of a very busy life to pursue an art and turn out real masterpieces. His greatest work is, in all probability, *Prince Igor,* an opera in four acts and a prologue, which was not produced until after Borodin's death. He also wrote two symphonies and part of a third, some exceptional stirring quartets, and many songs and pianoforte pieces.

Cesar Antonovitch Cui

Although well known as a military engineer of high rank, Cui has constantly followed his fondness for music and ranks among the most gifted of the Russians. He was born at Vilna, Poland, Jan. 18, 1835. His father was French. As a boy Cui received instruction from the noted Polish composer Moniuszko. During his military studies he was forced to give up his music, but when he graduated, at the age of twenty-two, he met Balakirev, who incited him to take up his musical work again. Thereafter he was almost entirely self-taught. It seems inconceivable how a man who was a Lieutenant General in the Russian Army, a Professor of Fortifications in a military school (Czar Nicholas II was one of his pupils) could find time to turn out so much musical work of high character, melodic charm and exceptional finish.

In addition to his many songs, choral works, chamber music pieces and much charming pianoforte music, he wrote many unusually fine things for the orchestra and produced eight operas, the best known of which was on the English subject, *William Ratcliffe.* Cui died March 15, 1918.

Mily Alexeivich Balakirev

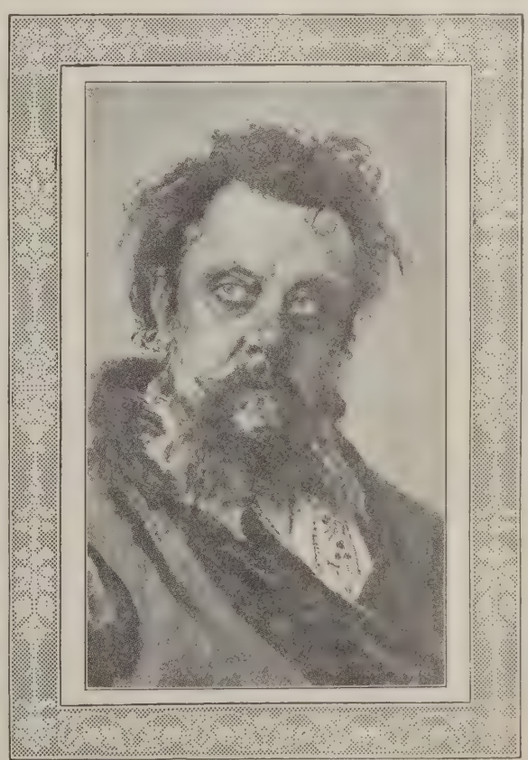
Balakirev is one of the most notable examples of the self-taught musician, having received even less assistance than Wagner, Elgar and other masters who have depended upon themselves for their musical training in large measure. He was born at Nijny Novgorod, Dec. 31, 1836. His mother taught him the rudiments of music, and a friend in whose house he lived gave him free access to a large musical library and permitted him to play in a private orchestra. At eighteen he removed to St. Petersburg, where he gained the interest and protection of Glinka. Glinka at once realized that he had found a disciple and a successor, and Balakirev in turn made an immense impression upon such composers as Cui, Borodin, Rimsky, Kórsakov and Moussorgsky, doing much to help them preserve the Russian spirit in their music. He first, however, insisted that his pupils become familiar with the great musical art products of the masters of other European countries.

While Balakirev's works are not numerous, they are exceptional in character and force. Of his seven works for orchestra, his overture, *King Lear,* and his symphony are probably the best known. He issued several collections of songs of a national type. He produced a number of compositions for pianoforte, including the Oriental Fantasy, *Islamey,* considered by some pianists as the most difficult composition for the instrument.

Modeste Petrovich Moussorgsky

The music of Moussorgsky carries with it such a radically new and different atmosphere that many have been led into the mistake of believing that he was unschooled in the works of preceding masters. This was not in any sense the case. Born in Karevo, Russia, March 16, 1835 (two years after the birth of Brahms) he remained an amateur until he was twenty-two, when he met Alexander Sergeivitch Dargomijsky who had likewise started his musical career as an amateur, only to become later the bridge between Glinka and the new cult of Russian music which is so strongly impregnated with the folk spirit of Russia. It was Dargomijsky who inspired Moussorgsky to take up music as a career, but Moussorgsky had already received a fine preliminary training, as he was able to play many of Liszt's compositions as well as a Concerto by Field when he

Alexander Porphyrievich Borodin.



Modeste Petrovich Moussorgsky.

Nicholas Andreievich Rimsky-Kórsakov.

was only nine years of age. He became an enthusiastic student of Schumann and Beethoven, as well as of Russian composers.

Many of the foremost Russian composers at that time realized the futility of earning a living at music alone, and for this reason we find men like Borodin, Cui and Rimsky-Kórsakov, retaining their military, professional or governmental positions and making music an avocation. Moussorgsky resolved not to do this, and accepted a life of poverty and struggle, until he was compelled to take a small governmental position to help keep body and soul together. His life was very irregular, and as time went on he seemed to abandon all ideas of dogmatic forms, attempting to align his music with nature. Through privations and overwork and a naturally sensitive disposition, he became addicted to drugs, and died on his forty-second birthday in St. Petersburg (March 16, 1881).

Moussorgsky, like Wagner, brought great ideas and great reforms to the art. He leavened the whole field of Russian music, and inspired many of the most daring modern French composers. He thought for himself, and his employment of the instruments of the orchestra is so original and so effective that it has been widely imitated. He was especially fond of the use of bells, suggesting those of the great Russian Cathedrals. His ignorance of some phases of orchestration are said to have contributed to his originality. He had to find his effects for himself. He never had anything like the thorough musical schooling of Rimsky-Kórsakov, and was hampered by this in producing his works. Who can say, however, that this was not a reason for some of his originality? His best-known work is his national opera, *Boris Godounov*, first produced at St. Petersburg in 1874, and given in recent years with a gorgeous production by the Metropolitan Opera Company of New York. His other operas, *The Matchmaker* (one act only) and *Khovanstchina*, are less known. In addition to these, Moussorgsky wrote three works for chorus and orchestra, several songs of very "modern" type, four orchestral pieces and a small group of pianoforte pieces.

Nicholas Andreievich Rimsky-Korsakov

Although Rimsky-Kórsakov was nine years younger than Moussorgsky (he was born March 18, 1844), his well developed technic in his art enabled him to write with so much more facility that his works became known and popular long before those of his less fortunate confrere. He was born in Tikhyin of well-to-do parents. His musical instruction commenced at six and at nine we find him making attempts at composition. His aristocratic parents were determined that he should enter the Navy and accordingly he graduated from the Naval College at the age of eighteen. Meanwhile he managed to keep up his work in music, receiving much inspiration from Balakirev. During a cruise lasting three years he finished his first Symphony. This was given in 1865 in St. Petersburg. Although he did not retire from the Navy until 1873, he devoted more and more of his time to musical composition and to teaching. (He was Professor of Composition and Instrumentation in the St. Petersburg Conservatory.) Among his many highly successful pupils were Glazounov, Ippolitov, Ivanov, Laidov and others.

Rimsky-Kórsakov was generally recognized as one of the greatest of Russian orchestral conductors. He was an indefatigable student of orchestral effects, with the result that his mastery of this phase of musical work is considered by many greater than that of any other Russian composer. His unselfish and conscientious spirit induced him to re-orchestrate large portions of the works of Dargomijsky (The Stone Guest) Borodin (Prince Igor) and Moussorgsky (Khovantshina and Boris Godounov).

Rimsky-Kórsakov wrote fourteen works for the stage, the best known of which is *The Snow Maiden*. Of his fifteen works for the orchestra, his best known is the brilliant symphonic suite from the Arabian Nights, *Scheherezade*. In addition to these he produced many fine works in the line of Chamber Music, Pianoforte, Chorus and the Voice.

Rimsky-Kórsakov died at St. Petersburg, June 21, 1908.

Sergius Ivanovich Taneiev

Rimsky-Kórsakov, Balakirev, Glinka and other Russian masters deserve high praise not merely for their accomplishments as composers, but for the guidance they have given to others. Taneiev was a notable example of this. Not only through his instruction, but through his ideas and through his compositions he was a great leaven in the Russia of his day.

Taneiev was born at Vladimir (province), November 13, 1856. He was the son of a government official and attended the Moscow Conservatory, studying with Nicholas Rubinstein and Tschaikowsky. In 1875 he gained the first gold medal ever offered by the Moscow Conservatory. After concert tours as a pianist, he succeeded Tschaikowsky as the professor of composition at Moscow, and later succeeded Nicholas Rubinstein and Klindworth as the professor of pianoforte. For four years (1885-1889) Taneiev was director of the Conservatory, until succeeded by Safonoff.

Taneiev's works include four symphonies—one of which was never completed—five string quartets, an operatic trilogy in eight scenes, entitled *Orestes*, and various choruses. Like his great friend and teacher, Tschaikowsky, he wrote a work on musical theory.

Taneiev died June 6, 1915, near Moscow.

Alexander Constantinovich Glazounov

Glazounov, like Schumann, was the son of a publisher and bookseller. He was born at St. Petersburg, August 10, 1865. His musical studies began at the age of nine and shortly thereafter he commenced musical composition. When he was fourteen years of age he had the good fortune to meet Balakirev, who wisely advised him to go on with his general education before devoting himself exclusively to musical composition. Thereafter he studied with Rimsky-Kórsakov and in one year and a half completed his course in musical composition. At the age of sixteen he produced his first symphony. To indicate to the readers the thoroughness of Glazounov's methods, it is only necessary to state that he re-orchestrated this work five times before he permitted it to be published (Opus 5).

Liszt became interested in the work of the young Russian, and succeeded in introducing his works in other European countries. In 1889 he appeared as a conductor at the Paris Exposition, and in 1900 he was appointed professor of instrumentation and score-reading at the St. Petersburg Conservatorium. In 1907 the University of Cambridge conferred the degree of Doctor of Music upon him.

The career of Glazounov differs from that of most of the other modern Russian composers in several ways. While he was a strong admirer of Balakirev, his own works are for the most part far more conservative and academic. He was a believer in Brahms, and was greatly influenced by the German master. Moreover, his compositions are far more voluminous than those of other Russian masters, with the exception of Rubinstein and Tschaikowsky. Although he has written interesting ballet music, he has not shown the fondness for opera which has characterized the work of other Russian composers. His opus-numbers include seven symphonies, many of which have been received with immense favor in all parts of the musical world.

Alexander Nicolaevitch Scriabine

Scriabine (pronounced (Skryä'been, as though in two syllables, and not in the Italian fashion) is probably the Russian prototype of extreme modernism, as were Debussy, Ravel and Satie in France and Schoenberg in Germany, unless Stravinsky can claim that honor for his fatherland.

Scriabine was born at Moscow, January 10, 1872, and died from blood-poisoning, April 27, 1915. He was a pupil of Safonoff and Taneiev at the Moscow Conservatory. A gifted pianist, he made many tours, playing his own compositions. He visited the United States in 1907. Attention was first drawn to his works through his many earlier and very delightful pianoforte compositions, conceived in the spirit of Chopin, but not imitating that master. On the other hand, his first two symphonies suggest the workmanship of Wagner. In later years, however, when Scriabine became an extremist, his third, fourth and fifth symphonies mark astonishing developments in originality. In his last symphony, *Prometheus*, he introduces what he termed his chord of mystery, a chord founded upon a system of fourths rather than thirds as our present harmonic system is founded. Naturally the discords were very startling.

The composer's views were, it is said, theosophical, and with this symphony (also known as the *Poem of Fire*) he introduced the idea of a keyboard of color, or *tastiera per luce*, so that with future performance of this work rays of light could be sent forth over the audience, or on a screen, to accompany certain motives in the symphony. Scriabine is said to have possessed a wonderful sense of color-perception as related to sound—a sense which Richard Wagner was also said to have possessed. For many years the theory of the relationship between colors and certain degrees of the scale has been a matter for popular discussion.

Scriabine's principal works are his five Symphonies (the one in *E Major, Opus 26*, has a choral finale like Beethoven's *Ninth*), a *Reverie for Orchestra, Opus 24*, a *Pianoforte Concerto in F sharp minor, Opus 20, three sonatas for piano*, studies, impromptus, nocturnes, preludes, mazurkas, etc.

For five years (1898-1903) Scriabine was professor of pianoforte at the Moscow Conservatory.

Sergei Vassilievich Rachmaninov

Rachmaninov, a cousin and pupil of the famous Russian Liszt-exponent Siloti, was first known as a pianist, but in more recent years the success of his compositions for the piano and for the orchestra has given him a wide reputation as a composer. Rachmaninov was born at Novgorod, April 1, 1873. His pianoforte studies commenced at the age of nine, at the St. Petersburg Conservatory. Later he studied composition with Taneiev and Arensky at the Conservatory at Moscow. In 1892 he made his first tour as a pianist and since then has appeared with great success in most of the art-capitals of the world.

He often appears in the rôle of composer, pianist and conductor at the same concert. Of his compositions for the orchestra, the best known is the *Island of Death*, inspired by the famous painting of Arnold Bockelin. A number of songs and choruses, some chamber music, and particularly his pieces for piano, have been very favorably received. His famous *Prelude in C♯ Minor* has become one of the most famous compositions for the instrument.

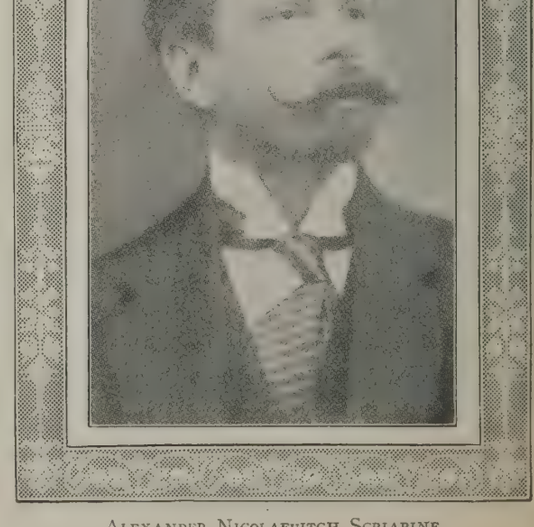
Igor Stravinsky

Stravinsky was born in Petrograd, June 5, 1882. His education was planned to make him a lawyer and it was not until his twenty-second year that his attention was turned seriously toward music, although he had excellent instruction in his childhood. In 1903 he wrote a sonata for piano which aroused the interest of Rimsky-Kórsakov. In 1908 he produced a *Scherzo Symphonique* and in 1910 his famous ballets, *Oiseau de Feu* (Bird of Fire) and *Petrouchka*, both works astonishing even sated critics by their novelty and daring. Removing to Paris he presented his musical pantomime *Le Sacre du Printemps*.

His opera, *The Nightingale*, written in 1909, but not scheduled for production in Paris until 1914, is significant, in that the composer declares that he does not believe in this form. He states: "I can write music to words, that is, 'songs,' or music to action, that is, 'ballets,' but the co-operation of music, words and action is a thing that daily becomes more inadmissible to our mind. Music can be married to gesture or to words—not to both without bigamy." Stravinsky, through his ballets, his orchestral works, his songs, is one of the most interesting of the present-day composers. His orchestrations are especially effective, now ethereal, now blatant, but always well conceived and executed.

Ten Test Questions

1. Name at least four Russian masters who were first trained for professions other than music.
2. Name two Russian masters who were practically self-taught.
3. Who was the first great Russian national composer?
4. Tell something of the composer of "The Stone Guest."
5. Which Russian master was also a celebrated professor of medicine?
6. Which Russian master was a distinguished military engineer?
7. Tell something of the influence of Balakirev.
8. Why is the music of Moussorgsky distinctive?
9. Who was probably the greatest Russian master of instrumentation?
10. Tell something about Scriabine's musical art theories.



Alexander Nicolaevitch Scriabine.

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